



OBU 3207

### BOSTON UNIVERSITY

# A GROUP OF RESOURCE UNITS FOR THE JUNIOR HIGH SCHOOL GENERAL MUSIC CLASS

### A THESIS

SUBMITTED TO THE COLLEGE OF MUSIC

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

for the degree Master of Music

by

5089

Jeanne Loudon

(Mus. B., Baldwin-Wallace College, 1944)

Boston, Massachusetts

September, 1954

### THI SHEVING MOTORE

REALD DESIGNATION OF STREET AND A STORE OF

### ATRESTA

DESCRIPTIONS OF THE OFTEN OF PERSONS

for the degree

5083

W

Spenies Council

(Mus. M., malawin-malaron college, 1948)

Postory desergingstte

Appl , nedcalcol

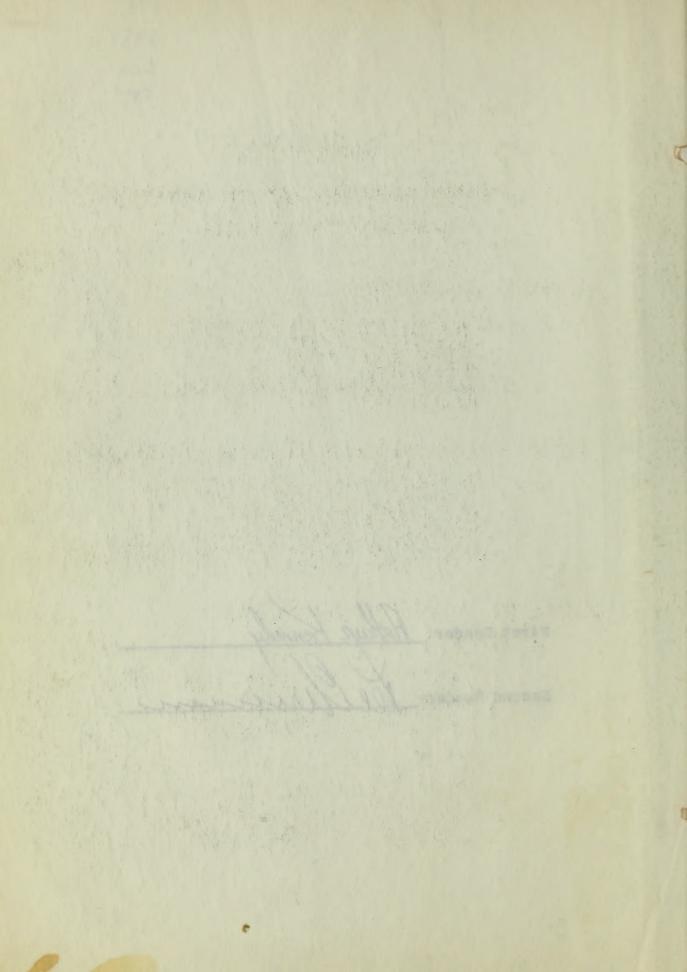
MM 1954 Loa cop.1

First Reader

Second Reader

3

Hethur Kennedy



### TABLE OF CONTENTS

## A GROUP OF RESOURCE UNITS FOR THE JUNIOR HIGH SCHOOL GENERAL MUSIC CLASS

			Page
CHA PTER	I.	INTRODUCTION	1
		General statement of the problem	1 2 4 4 5
CHA PTER	II.	THE JUNIOR HIGH SCHOOL AND THE UNIT METHOD.	6
		Purposes and functions of secondary education	8 13 15
CHAPTER	III.	. A GROUP OF RESOURCE UNITS	25
		Unit I	26
		Title: The instruments of the orchestra  Broad field: Arts-culture  Division of broad field: Music  Level of work: Seventh grade	26 26 26 26
		Unit II	44
		Title: Mozart, his life and his music Broad field: Arts-culture Division of broad field: Music Level of work: Seventh grade	44 44 44

#### CITETRON TO SEE AN

# ACTRIC DESCRIPTION OF STATE AND ACTRIC CLASS

Terrespondent of the problem	
Purposes and functions of secondary of unit tone of secondary of unit teaching	
Unit I A GROUP OF PROPERTY UNITE	
Title: Mesort, his life and his music  Reced field: Arts-editors  Division of broad field: Music  Level of work: Leventh grade	

	Page
Unit III	59
Title: An introduction to opera  Broad field: Arts-culture  Division of broad field: Music  Level of work: Seventh grade	59 59 59 59
Unit IV	76
Title: Christmas in many lands  Broad field: Arts-culture  Division of broad field: Music  Level of work: Seventh grade	76 76 76 76
BIBLIOGRAPHY	96

- 11 -

### CHAPTER I

the builton plan, the kinnellon plan, and many others, for-

### INTRODUCTION

General statement of the problem. At the junior high school level in particular, it is imperative to consider the needs, abilities and interests of the individual child. Many leaders in the field of education defend the unit method as opposed to traditional learning procedures. It allows the child to begin from his own individual ability, and to grow and develop through changes in attitudes, behavior, understandings and appreciation. Hence, the main part of this study has included four resource units for the teacher of the general music class at the junior high school level. It is hoped that from these units the general music class teacher may be able to develop teaching units suited to her particular needs.

Significance of the problem. Since 1900, there has been considerable development in methods of teaching and curriculum planning. Ideas have changed concerning the educative process. One of the main points stressed in this changing concept of education has been that the individual should be involved in the learning situations, so as to equip him to meet real life situations. There has been much experimentation in this field, resulting in such plans as

T SEVELIE

. ROTTEDUSCOTTREE.

concert acted the preprincipant is in importative to consider the second relative to the individual acted to the second relative to the individual acted to the second relative to the relative relative to the relative relative to the relative relative to the relative r

signification of the median, binds 1900, their his

constituents and the second of consequence of the conconstituents promoted to the wite colors ettended in this
consequence of equation and colors ettended in this
consequence consequence of equation and peop that the individual
consequence of equation and people of the colors of

the Dalton plan, the Winnetka plan, and many others. Perhaps the most important development was that of bringing about an awareness of the needs, abilities and interests of individual pupils, along with a proper integration of subject matter.

Definition of terms. The following definition of a resource unit is given by Krug: "A resource unit is simply a collection of suggested learning activities and materials organized around a given topic, to be used as a basis for a teacher's preplanning." On that hypothesis, a good teacher might use the resource unit method to advantage in developing teaching units for her particular situation: the title of the unit to indicate the area or center of interest around which the study is to be developed; the overview to describe the nature of the unit, point out its significance and place in the area for which it is written, and show clearly its significance and scope.

The introductory activities of such units should be so organized as to properly motivate interest in the project to be undertaken. Such activities are likely to be varied. For example, one unit might be introduced by a group discussion, while a sound film, or a record, could be used in another case. The core activities would be those in which

<sup>1</sup>Edward A. Krug, Curriculum Planning, New York, Harper and Brothers, 1950, p. 160.

the Daliden plan, the Minnels plan, and many others. Forcape the winty interpolate Open County who, that of bringing dream an avarence of the county abilities and interpolate of industriant popular, blong with a proper interpolation of motions

resource and the divers of the ready to remote the state of the sequence of the state of the sta

of discipations of the precently sective to the professor of the description of an angelians of the professor of the description of the descriptio

HAT HER AND RECORDED TO THE PROPERTY NAMED TO THE

all students take part during class time.

eral and specific. General objectives refer to the broad aims to be expected from all units, that is, increased growth in understandings, attitudes and appreciations. Specific objectives refer to the more apparent outcomes of learning and skills directly connected with the unit. Pupil objectives are those specific things which the pupil desires to accomplish. Each teacher should necessarily be aware of the individual differences within a given group. Therefore, in planning the activities, or learning experiences, through which the children will grow, the teacher needs to select a wide variety of experiences so as to adequately meet the needs of all the pupils.

The <u>list of materials</u> should give complete information as to where books, periodicals, films, recordings, pictures, dramatizations, and background information for the teacher may be found.

The evaluative procedures available for use are many. It should be understood that the idea of evaluation constitutes more than a teacher-made test to be used in the checking of factual knowledge acquired by the pupils. Rather, evaluative procedures should serve as a record of the growth and development of pupils' resourcefulness, behavior, attitudes, skills, understandings and appreciations.

-may contact our be on blooms invited in proceedings.

content and appointed, recommendation reflects to the transmisted prosets and content of the transmisted prosets and appropriate and transmisted prosets and the content of the content of

notorestoint preferes ovin bluese analyticated in the age of the construction and the construction of the

-pages concentrate to part out that benderates at alters at meaning of alters at meaning out the service of alters at meaning of the service of alters at the service of th

curriculum represents a most important part of the functioning of the unit. Regarding it, Mursell has this to say:
"...the natural educational relatives of music are history, geography, art, science, and physical education. If effective contacts between these various subjects are established, they reciprocally vitalize one another." It is to be recommended, therefore, that, at the close of each unit of work, the teacher shall make note of the different suggestions for improvement. Constant revision, with the addition of new materials, should be helpful to any teacher using the unit.

Delimitation. No attempt has been made in this study to develop the history of the junior high school. The units presented have been resource units rather than teaching units. They are not intended to be used as a course of study at any given level. However, it is hoped that, from the material presented, teaching units may be developed which would cover any given class situation.

Specific statement of the problem. The four resource units outlined in this study have been suggested for
use at the seventh grade level. These units are as follows:
Unit I, "Instruments of the Orchestra"; Unit II, "Mozart,
His Life and His Music"; Unit III, "An Introduction to Opera";

James L. Mursell, The Psychology of School Music Teaching, New York, Silver Burdett Company, 1938, p. 90.

controller to proper and a control of the control of the functiontop of the unit. Regarding it, named, has into to use 
int of the unit. Regarding it, named, has into to use 

"... the named procedured collectes of music are named, 
government, materials and physical are catabilitied, they 
restprought with the own warfour auxious are catabilitied, they 
restprought with the own catability of the to be recommend 
throught and they also of mach unit of work, the 
throught whall make also of the different augmostions for 
library and the balance by the different augmostions for 
library and the balance of the cataboar using the cost.

To develop the history of the during selection of the enter of the control of the control of the first selection of the control of the contro

The four of the state of the st

nime Indeed of the State of the

and Unit IV, "Christmas in Many Lands."

Sources of data. The usual library resources have been used to procure most of the data for this study. Certain films have been recommended together with the names of all the distributors.

Orient School, and the Foutbles use to orbits, to

Handbook of Films, Lilla Belle Pitts, editor, Chicago, Illinois, Music Educators' National Conference, 64 East Jackson Boulevard.

and the state of the state of the data for the state that the state the state that the state that the state that the state that the state that the state the state that the stat

The state of the section of the sect

### CHAPTER II

#### THE JUNIOR HIGH SCHOOL AND THE UNIT METHOD

This study is intended to show, through trends and changing concepts in the field of secondary education, how the unit method meets the needs of the teacher seeking a more effective technique in developing and training the adolescent.

The history of secondary education, it has been revealed in the course of research done for this study, is divided into four periods of development.

- 1. In 1635, there was established in Boston the Latin Grammar School, and its function was to prepare students for college. Only boys were enrolled, and, for the most part, admittance depended upon social and economic rank. The curriculum used was quite limited, but it did include the study of classical languages and literature.
- 2. In 1751, the first academy in the United States was opened at Philadelphia, for which development Benjamin Franklin was mainly responsible. It differed from the Boston Latin Grammar School

Chris A. De Young, Introduction to American Public Education, New York, McGraw-Hill Book Company, Inc., 1950, pp. 191-198.

### II WITCHED

The golden your and grandporous north north will

troppedicts and attended the stranger of account at the stranger of the strang

the chara made and send dericated to estimate the believ

Orderer School, and the furnition was to process

students for college. Only bays were encolled.

and, for the wort care, admirtured depended upon

and, for the wort care, admirtured depended upon

should and adminate that. The outside the study

sea quite limited, but it did include the study

of classical languages and limited forces.

In 1751, the first acceptant in the United Include

and First acceptant in the County responsible.

all the bearing and the second of the second

in that the curriculum included a greater variety of subjects, and that women as well as men were admitted.

- 3. In 1821, the first free public high school was set up in Boston, called the English Classical High School.
  - 4. Regarding the fourth period in the development of secondary education, De Young says:

That the twentieth century marks the beginning of the fourth period is substantiated by the reports of the National Survey of Secondary Education ... two new public institutions have arisen ... the junior college in 1902, and the junior high school in 1910, in Berkeley, California and in Columbus, Ohio. 1

The basic principles in the junior high school idea have been stated by Gruhn and Douglass, as follows:

- 1. Better provision in the school program for the needs of adolescents.
- 2. Provision for the exploration of pupil interests and abilities.
- 3. Individualization of the instructional program.
- 4. Better articulation between elementary and secondary education.

One of the greatest developments in the history of secondary education occurred in 1919, when the Committee on

<sup>&</sup>lt;sup>1</sup>Ibid., p. 198.

William T. Gruhn and Harl R. Douglass, The Modern Junior High School, New York, Ronald Press Company, 1947, p. 34.

white the set there are a market for the analysis of the contract of the contr

and the bis

Apolanato dellari ese tellar adliar dellar dellar dellari della dellari dellari

tiegh fighted.

To Undergraph out in believe drawn and methodens in the development in the Tours named as the Tours at the Tours at the Tours of the Tours at the To

The state of the following the state of the

real Louise state that dealers are being account our

have been stated by Grabe and Douglans, as Pollogas

and not suppore London and all notalities, market il

2. Playint party: Urp. employedlye ef guall intensits

3. Individual tention of the tracement deal program.

-nea bas wintered appropriate and acc-

no ostituico edi nody . Elef ni herinore saldenne viabnone

THE A . DESE

Trabe M. and Insalawia . R. teat bas areas . T mailten . The M. adem . T

Reorganization of Secondary Education published a pamphlet entitled Cardinal Principles of Secondary Education. The seven objectives stated in this pamphlet apply both to elementary and secondary education. De Young has listed them in the following order: (1) Health, (2) Command of fundamental processes, (3) Worthy home membership, (4) Vocational efficiency, (5) Civic participation, (6) Worthy use of leisure time, and (7) Ethical character.

Of these so-called Seven Cardinal Principles, Williams says:

This bulletin might be designated the Magna Charta of modern secondary education in the United States ... It is from these basic concepts and in the spirit of these principles that the reorganization of public education has proceeded throughout the nation.

And as Douglass reports:

The radical feature of this statement of objectives was that it started with the assumption that the public secondary schools of the United States existed primarily for the purpose of educating young people to function effectively in our democracy. 3

Purposes and Functions of Secondary Education

From 1920 to 1940, many leaders in the field of

<sup>1</sup>pe Young, op. cit., p. 198.

<sup>2</sup>L. A. Williams, <u>Secondary Schools for American Youth</u>, New York, The American Book Company, 1948, p. 66.

<sup>3</sup>Harl R. Douglass, Education for Life Adjustment, New York, Ronald Press Company, 1950, p. 22.

Recognized to be produced to the second of t

mailtin , agiglaciat. Lantbran moves beiltso-he paest in.

2.010,500

district designation of orders and the Hages district of coders according education in the United Colerans of Coders and in the United Codes of the particular the community of these orthological that the community of Sabite according the proceeded throughout the control.

And so Econological constant

Similar to the state of this state and of the state of th

Perpense and Penetions of

Tron 1909 on 1909, many leaders in the field of

Do Toune, on other of

Tow Town, the American Sock Company Schools for American Towns,

education studied and reported on the functions of secondary
education. In particular, Gruhn and Douglass have analyzed
statements made by such authorities as Thomas A. Briggs,
Leonard V. Koos, William A. Smith, the Commission on the
Curriculum of the Department of Superintendence, and the
Committee on the Orientation of Secondary Education of the
Department of Secondary School Principals. It was discovered
as a result that there are certain purposes and functions
which stand out as being of more importance than others,
namely:

- 1. To effect economy of time in education.
- 2. To reduce the elimination of pupils from school.
- 3. To bring about a closer articulation between elementary and secondary education.
- 4. To provide an educational program suited to the needs, abilities and interests of children during early adolescence.
- 5. To provide vocational training for those pupils who are likely to leave school early.
- 6. To provide opportunities and facilities for guidance of pupils in making personal, social, educational and vocational decisions and adjustments.
- 7. To provide more satisfactorily for meeting the difference that exists among the needs, interests and abilities of individual pupils.
- 8. To provide opportunities for pupils to discover, explore and develop potential interests, abilities and aptitudes.

<sup>1</sup>Gruhn and Douglass, op. cit., p. 52.

education of magnetical and reported on functions of decordary
education. In particular, Casha and Tougland have stripted
enteroped and we cash enthantation on Thouse a Bright,
a marked of the first transfer of Superintendence, and the
description of the Repursons of Superintendence, and the
constitute on the Objection of Superintendence, and the
paperintent of Everyders formal transfers. It was discovered
as a read out as being of, sees importance that others,
which stand out as being of, sees importance that others,

- 1. To effort secuency of bins in educablen.
- . To medage the elimination of public from school.
  - 3. To being shoots a closer erticalation princip
- and he desire memoralisms and interest of the most of the median action of the median action
  - of good and thinder to bear accepted for those of ..
- T. To provide not notisfactoring for resting the
- S. To provide oping ton setting the discrete, or . S. To discrete, or . S. Tong tong tong tong the discrete, obligation

agains sen toughters the city of the

- 9. To provide for those conditions which will lead to well-integrated learning outcomes for the individuals.
  - 10. To provide increasingly for social experiences.

Later ideas on the purposes and functions of secondary education were published in a bulletin issued in 1944, by the Educational Policies' Commission. The wording of this bulletin indicates that there is a growing awareness of the needs of the individual as he prepares to take his place in society. The main thought expressed is that every child should be helped to experience a broad and well-balanced education, so as to:

- 1. Equip him to enter an occupation suited to his abilities, and offering reasonable opportunity for personal growth and social usefulness.
- 2. Prepare him to assume the full responsibilities of American citizenship.
- 3. Give him a fair chance to exercise his right to the pursuit of happiness.
- 4. Stimulate intellectual curiosity, engender satisfaction in intellectual achievement, and cultivate the ability to think rationally.
- 5. Help him to develop an appreciation of the ethical values which should undergird all life in a democratic society.

Much has been written on the subject of curricular trends. In his <u>Introduction to American Public Education</u>,

De Young calls attention to some general trends in curriculum

Educational Policies' Commission, Education for All American Youth, Washington, D.C., National Education Association, 1944, p. 21.

o. To provide for three receitions which will loud to well-integrated learning outcomes for the individuals:

Large these of the parameter and I wastions of necondary
entraction was sublished to a bollatin lesses in 1974, by the
sourceton was sublished to a bollatin lesses in 1974, by the
sourceton was sublished to a bollatin lesses in 1974, by the
sourcetonal reference to a growing measures of the mode
of the individual at he proposes to bear his place in sealety.
The main thought expensed in the bears of a bould to be bear of the place in another to
the proposes a bound and well-balanced oducation, so

- alk of barics moldsquade as watte of mid gloph ,i
- of learnest and action of the full responsibilities
- 3. Him bin a fair abance to exercise his right to
- 1. Delta and to contabuspes an appropriation of the station of the

Had wee been written on the subject of curricular tends. In the intendentian to accretion to several areas and contractor of the subject to several areas a corricular to

<sup>-</sup> Transferrance and restraint forestend and the forestend have - the forest and the forest an

### planning:

- 1. A broadening concept of the curriculum to embrace all the experiences which pupils have under the guidance of the teacher.
- An understanding of the philosophy that undergirds society, education in general, and the local school system.
- 3. An application of the best developments in the psychology of learning and physical growth, particularly maturation.
- 4. An increased emphasis on actual outcomes rather than on general objectives.
- A fundamental concept of integration an integrating child.
- 6. An extension of the classroom through the utilization of community experiences.
- 7. A reorganization of the program of studies on the basis of great central concepts, understandings, themes, fields or units, but with protection for pupils against the neglect of necessary skills, informations, and attitudes.
- 8. A supplementing of measurement through pencilpaper tests by a many-sided program of qualitative evaluation.
- 9. An elimination of some of the 'deadwood' in the curriculum and the substitution of validated content.
- 10. A development of a cooperative program of continuous curriculum revision by all pupils, teachers, administrators and laymen.
- 11. An unleashing of individual creative efforts by pupils and teachers.
- 12. A specific remedial program based on careful individual diagnosis.
- 13. An incorporation of curricular activities in the school program for character development.

### planning

- all the experience which popular love ander the
  - 2. An understanding of the ridiosophy that under-
  - 3. An application of the best developments is the payedone proposed provided and physical provided payed on the contraction.
  - A. on Annueaced or bearing on between cather than on general objectives.
- 5. A fundamental concept of integration on integrat-
  - P. (N. exterplen of the classross through the utili-
  - T. A receptable of the progress of the description of the class and -branch of manufactured description and the contraction of the contraction of
  - -- Lionor Agnesada de mayrosana la patamentécana A .6 original de margare bediseques a la compandad de margare de margare
    - beds ni 'boombaeb' ent le sees le melifentalle na . ?

      bedshievite appropriétable con commande de la commande d
      - 10. It development of a compared to program of con-
    - it in witesbirg of individual eyestive siferty by
      - luterns no bound named albone ulliance . 21
    - ado at constrinos reference to consecuent at .El

- 14. A utilization of a wide variety of materials and equipment, including multi-sensory aids.
- 15. A designing of school buildings to meet requirements of a flexible program.
- 16. A development of curricular guides containing rich sources of raw materials, and curriculum laboratories for materials.
- 17. A functional program of curricular services to meet fundamental needs, mental, physical, social and emotional.

Some of the more significant trends in the philosophy and general classroom procedures have been reported by Gruhn and Douglass, as follows:

- 1. Increased use of teaching units larger than the daily lesson plan.
- Increased emphasis upon the study of principles, skills, information, and understandings in their application to real life problems, and less emphasis upon memorization and drill of factual material.
- 3. Increased emphasis upon the development of pupil initiative, resourcefulness and ingenuity through pupil participation in the planning and carrying on of learning activities.
- 4. Increased emphasis upon the development of a wholesome and effective personality, as compared with concentration upon the acquisition of information and skills.
- 5. Increased opportunity for pupils to pursue learning activities adapted to their individual interests, needs and capacities, as compared with instructional activities and outcomes which are uniform for all pupils.
- 6. Increased opportunity for group activity and less

<sup>1</sup>De Young, op. cit., p. 452.

- in attituated of a wide warlety of categoritie at . #1
- 15. a doubering of acheol buddings to most require
  - of description of curricular guides doubled a .or
- interest the contract of the c

Sound the strain of the straint strands in the straint straint straint and security by drawn and sounded by drawn and Soundess, an Sallower

- I. Increased describe antis larger base in the
- application to understand and understanding to the character and understanding to the character and understanding to the court into problems, and test a tracter and drill of factual
- If the termination of a new development of customent in the development of the contract of the contract of the planeting and carrying duping the planeting and carrying on of learning activities.
  - a he amendated with note to anywe because the concerns to the concerns the concerns
- read survey on alterny for printed on absented . To the control of the control
- P. Intringed opportunity for group cettyle; and less

emphasis on individual work.

- 7. Increased emphasis upon cooperative achievement and less competition among pupils.
- 8. Increased recognition of the teacher as leader, counselor and friend, rather than as taskmaster and disciplinarian.
- 9. Increased emphasis on the evaluation of pupil progress in terms of the realization of worth-while goals, rather than in terms of an arbitrary standard of subject matter achievement.
- 10. Increased use of such auditory and visual instructional materials as films, slides, pictures, graphs, the radio, transcriptions and recordings, and less dependence upon the printed and spoken word.
- 11. Increased use of instructional resources in the community, both human and material, such as local industries, museums, historic spots, and local civic, business and professional leaders.

#### History of Unit Teaching

De Young gives the following information as to the origin of the unit method of teaching:

The forerunner of the unit method was probably Johann Friedrich Herbart (1776-1841). The five Herbartian steps were: preparation, presentation, comparison, generalization and application ... The current emphasis on the unit method of instruction was stimulated by Professor Henry C. Morrison of the University of Chicago. Through his classroom instruction and his writings, Professor Morrison's interpretation of the unit became widely accepted throughout the United States and abroad. The five Morrisonian steps have their modern counterpart in presentation, assimilation, organization and recitation.

Gruhn and Douglass, op. cit., pp. 192-193.

<sup>&</sup>lt;sup>2</sup>De Young, <u>op. cit.</u>, p. 448.

. Number of the lythough works.

- Interestant explants upon nonpositive achievant .
- Community and extends or the teamer so leader.
- Itomy to nottenters and he standard benefits to the continuous of words-to at the standard of words-to at the standard of the
- 10. Introduct Incare bon wellting and ready and ready are at an atomic attent, placed and ready and the control of the control and reader were
  - industries, note included and resources of the traction of the last to the control of the last to the control of the last to t

mistager of unit Teaching

one of as goldsmouthly information as to one

origin of the unit method of teaching

-porquest first and the server of the server of the cally developed the call of th

There seems to be a wide variation of ideas as to the meaning of the unit method, as supported by Gwynn:

There is a considerable difference of opinion concerning what constitutes a unit of learning material, and there is a still greater variation in the techniques of the teaching procedure termed the unit method. Francis Curtis cited the National Survey of Secondary Education as reporting, in 1933, the following ten plans in use which were characterized by the unit assignment: (1) the project method, (2) the problem method, (3) differential assignments, (4) long-unit assignments, (5) the contract plan, (6) the laboratory plan, (7) individualized instruction, (8) some modification of the Morrison plan, (9) the Dalton plan, or some modification, and (10) the Winnetka technique, or some modification.

Gwynn also states that all of these plans are one and the same thing, differentiated only by name. He discusses the characteristics of the unit method and summarizes these in the following order:

- 1. The unit has a central theme around which all class work and activities revolve.
- 2. By its very nature, the unit implies the use of more than one method of teaching.
- 3. The unit makes use of different kinds of learning activity on the part of the pupil through provision for a well-balanced: (1) large group activity, (2) small group activity, and (3) individual activity.
- 4. It has these common characteristics in its structure: (1) pretest, (2) overview, or introduction, (3) a final test, and (4) on the part of the pupil, a summary of significant aspects of the unit.

Trends, New York, The Macmillan Company, p. 167.

27

there debted to merchatuke which is not of these on the

throat to the best out to the test of the best of the test of

restrict to the secretarial altered to constitute of the control of learning concerning and control of the settle areas of the

to the one out of the part of the or the old organi

the same thing, differentiables only by mane. He discussed

ment postument has bodies time edd to collected by and

in the full oring orders

Ila dorde benous seeds louines a und firm ent

To new only satisfy the only settles the use of

aniersof to obside the object of the court thereof provide of the court of the court the court of the court the court of t

varies (2) oreness, (2) energies, or introduction, (3) or the part of the (3) or the part of the continue of t

Total the rotal and rotal the conguest of the contract of the

- 5. It requires careful preparation by the teacher.
- 6. It requires that ample supplementary reference and source materials be available for pupil use.
- 7. It employs many types of visual and audio-visual aids and materials.

In a general statement, Gwynn concludes: "In short, the unit method is an attempt to so integrate and arrange the curriculum that the child can achieve mastery of the desired objectives of education in a meaningful and permanent manner."

#### Advantages of the Unit Plan

The unit plan is largely an outgrowth of the present trend toward integration of the whole school program. This viewpoint is supported by Anderson, Grim and Gruhn: "Learning is more effective if the learning experiences are integrated rather than divided into minute segments or small areas."

Among the more specific advantages of the unit plan are the following:

- There is provision made for individual needs, abilities and interests.
- 2. Pupil and teacher work together in planning and carrying out the unit.

<sup>&</sup>lt;sup>1</sup><u>Ibid.</u>, p. 173.

Vernon E. Anderson, Paul R. Grim and William T. Gruhn, Principles and Practices of Secondary Education, New York, Ronald Press Company, 1951, pp. 114-115.

22

"T. To requires eared a propertion by the technique.

and light of alasians of alas wade manufactures. I

I wonly-often has fanate be sound man spoints of .

In a general stabulant, Chypn concluded: "In hore,

the curriety of the larger as a standard to an allocate and attangue of the decrease and attangue to the curricular and attangue to a sentengent and prepare to a standard to the current and attangue to a sentengent and attangue to a sentenge to a sentengent and attangue to a sentengent and attangue to a s

nais Jinu and to augatusvon

The unit plan is largely an outgrowth of the process
train toward integration of the whole school program. This
viewpoint is supported by suderen, drin and drawn "Learnthe is now offsetive if the learning experiences are intearabed rather than divided into structs sectionts or small stream
drawled rather than divided into structs sections or small stream

ranticulled son our

shows toubtvibut not obest nothivors at west.

ersevered ban amidlists

3. Public and leading work toggsblate in planning and

openation and the native said

Ibid., p. 173.

Tentille and will be alto a decimal full and william of decimal and william of decimal and secondary Monantion, was

- 3. There is opportunity to develop pupil responsibility.
- 4. There is provision made for supervised study during class time.
- 5. Pupils are encouraged to use their own imagination and creative ability in planning and carrying on activities connected with the unit.
  - 6. Many areas of subject matter are drawn upon to solve the problems at hand.
  - 7. Teachers can study the social behavior of the individual child as he works with his peers.
  - 8. The individual student profits from teacher-pupil conferences.
  - 9. Every child is able to make a contribution to the class learning.
  - 10. The teacher is more able to guide and stimulate pupils.

Considering the advantages of the unit method, in the broadest sense, is this statement by Anderson, Grim and Gruhn: "The unit organization of the curriculum in the classroom facilitates the learning of desirable attitudes, appreciations and understandings for a democratic society."

Not only have leaders in the field of general education given approval to the unit method, but many leaders in the music education field have recognized its many values.

<sup>1</sup> Ibid., p. 115.

- There is appartually to develop out! touppedeling.
  - anthony cours beginning for supervised study and a college of the college of the
    - sed semilar are consented to use their own imagination and entrying on accuration of the unit.
      - S. Henry arous of subject matter are drawn upon to
        - off to notwards infrar out whom one expenses of the seems, and of the seems, and of the seems with his seems,
      - High-reduced north arrived account facilities from teacher-page of
      - on or no loudeston a color to also to blind provide on to the color of the color of
        - 10. The Assesser is note able to galde and ablantate

Considering the statement of anceston, drie end one breadest of the end of the statement of anceston, drie end of the statement of the contractor of contractor of contractor of contractor of the contractor of the contractor of contractor of the c

ALLES OF THE

Pitts, for instance, has organized thirty-two units which "have been arranged with the idea of offering enrichment to other school subjects." In Chapter III of her work on the subject, Pitts has outlined the general purposes of the unit plan, as follows:

- 1. To provide a richer musical experience through the integration of pupils'
  - a. Interests -
    - (1) physical
    - (2) emotional
    - 3) social
    - (4) intellectual
    - (5) cultural
  - b. Talents -
    - (1) musical
    - 2) artistic
    - (3) literary
    - 4) social
    - (5) executive
    - 6) manual
  - c. Activities in school -
    - (1) in music
    - (2) in other subjects
    - 3) in clubs
    - (4) in homerooms
    - 5) in assemblies
  - d. Activities out of school -
    - (1) home life
    - (2) social group
    - (3) recreation
    - 4) church
    - (5) community in general

llilla Belle Pitts, Music Integration in the Junior High School, Boston, C. C. Birchard and Company, 1936, p. 14.

2 Ibid., pp. 46-47.

First out-quality best against and , constant not , sides -to-drive been assessed that the first of the sent to other memoral authority of the content to other memoral authority. In the content the general purposes of the content o

1. To operate a wicher schrick experience invocate to

- alecteral .s.

Included (1)
section (2)
incolourit
Laurellourit
(5)

b. Taloure.

feelaw (5) plauline (6) plauline (6) laises (4) vlinosti (6)

d. Activities in school -

(2) in other seriests
(3) in clubs
(4) in homoreus

foodes to dus matrices . b

query falses (2)
query falses (2)
query falses (3)
query falses
deturing (4)

School, Scaton, C. C. Strobard and Company, 1930, p. 15.

- 2. To consider each music class as a social group with
  - a. Teacher as director of musical activities and chairman of discussions.
  - b. Definite responsibility placed upon each pupil to cooperate with the group in -

(1) self-control

(2) helpfulness in routine class matters
(3) considerate attention to individuals who

speak or perform

(4) working well with others

- (5) a willingness to forget self for the common good.
- c. Definite responsibility placed upon each pupil to contribute his share in -

(1) discussions

(2) contribution of illustrative material

- (3) giving what talent he has in solo, ensemble and chorus performance.
- d. Cooperation between pupils and teacher in establishing objectives and in selecting materials. Interest and effort motivated by setting up goals that are concrete and valuable from the student's viewpoint as well as the teacher's.
- 3. To extend and deepen meanings through conscious associations of music with the social, political, religious and cultural life of the race.
- 4. Providing opportunities for pupils to report on
  - a. Readings
  - b. Related subjects
  - c. Related arts
  - d. Radio programs
  - e. Travel
- 5. To capitalize added insight in procuring more expressive vocal and instrumental performance.
- 6. To seek such musical knowledge as will increase aesthetic appreciation of music through
  - a. Elements of music appeal

- - bus cottivires incloses to redemple, as recount .s.

  - d. Co. para and between suprise and beauties in os policies interest and effort antivated by

(1) tone (2) rhythm

(3) musical symbolism

(4) musical design

- (5) musical media of expression
- b. Creating helpful emotional and mental attitudes toward music.
- 7. Historical background of important periods of musical productivity.
- 8. Becoming acquainted with composers through their music.
- 9. To develop those skills necessary for active and enjoyable participation in group singing, and for discriminating and intelligent listening to the performance of others.

Concerning integration, Pitts says, "A mutual willingness and desire to cooperate between departments is the
surest foundation for desirable and worthwhile integration
in any program of studies."

Nordholm and Bakewell<sup>2</sup> present for consideration a wealth of source material in the form of ten units prepared for the use of seventh and eighth grade general music classes. These authors recognize the need of providing for individual differences, and advocate the unit method as an effective aid in teaching at the junior high school level.

McConathy, Beattie and Morgan discuss trends in

<sup>&</sup>lt;sup>1</sup>Ibid., p. 49.

Harriet Nordholm and Ruth V. Bakewell, Keys to Teaching Junior High School Music, Minneapolis, Minn., Paul A. Schmitt Music Company, 1953, p. 3.

<sup>30</sup>sbourne McConathy, John W. Beattie, and Russell V. Morgan, Music in the Junior High School, New York, Silver Burdett Company, 1938, Chapter XV, pp. 205-209.

marger (2) marger (2)

toward waste.

- to abarred insiredat to apportune Cantroless of
- S. Brooming supposited with nangoustre barrough their
- on the serious of the process of the court o

Consumning integration, First maps, "A cutous william-

not it assessment of the contract of the contr

because after the col to protect the farment for constants.

Seriogen; after one to meet not at farment water of the college.

The the college security and oldness of providing for instructive and differences, and navous to the unit united as an aftertive and differences, and navous to the unit united as an aftertive and in teaching the their familiar high webset level.

of about warners warped bear of fact , tre can low

things of the

tes finish friend Number Minness of the Country of the Country Number 19 to the Country Number 19 to the State of the Stat

Morgan, Music in the Junior High School New York, atleur har-

teaching practices. They emphasize the idea of integrating the music program with the academic subjects of the curriculum and offer ideas for organizing thirteen units for the general music class.

The word interrelating is used by Dykema and Cundiff as one of the important aims of the junior high school.

They state that "music is a valuable aid in interrelating various subjects of study and thus connecting them with life activities." They also note that the project, or unit approach, is being used increasingly at the junior high school level.

Krone, writing in defense of integration, says,
"... the music program should be integral to the whole educational program in that it should be based upon the same philosophy and should derive its procedures from the same educational principles."

She also (on pages 41 through 52 of her work) gives some excellent ideas on the subject of unit organization.

The work <u>Guiding Junior High School Pupils in Music</u>

<u>Experiences</u> is a good text for use of teachers interested

in building other units for the junior high school

Peter W. Dykema and Hannah M. Cundiff, New School Music Handbook, Boston, C. C. Birchard and Company, 1939, p. 252.

Beatrice Perham Krone, <u>Music in the New School</u>, Chicago, Neil A. Kjos Music Company, 1947, p. 131.

possentes program while the conducts and too and integering the contract of th

THE WEST ADDRESS OF THE PARTY O

They acade they, to a control and to the second and to the second to they acade they are they are the second and the they are they are the second and they are they a

the state of the space of the space of the space of the state of the s

STREET OF STREET, STRE

becaused a reduced to not not test being at agencies at the following test agency and an interest at

Topics and the condition of the conditio

there the street of them will be a street of the street of

general music class. In Chapter IV of this work by Andrews and Leeder, integration and correlation are dealt with. It contains some good material for resource units, and also suggests activities which might grow out of a given unit.

Another reference worthy of note is <u>Fundamentals of</u>
Secondary School Teaching by Dr. Roy O. Billett, particularly in the chapter on "Current Thought and Practice in the Fields of Secondary School Art and Music," in which is presented a sample unit organized under the topic "Musical Form."

Disadvantages of the Unit Plan and Suggestions for Obviating Them

In a school which is organized by separate subjects and daily periods, the teacher who tries to use the unit plan will undoubtedly be handicapped by finding that the time allotted in a forty- or fifty-minute period is much too short. In some schools the program is organized around large units of study. When this type of system is used, more time is allotted for research, committee work, reports to the class, discussions and other activities.

Another handicap suffered by the teacher lies in the

Prancis M. Andrews and Joseph A. Leeder, Guiding Junior High School Pupils in Music Experiences, New York, Prentice-Hall, Inc., 1933.

Rcy O. Billett, Fundamentals of Secondary School Teaching, Boston, Houghton, Mifflin Company, 1940, Chapter XIV.

present want of the to to the past of this want of annual and the tot the said and the tot the said and the s

to claratenesses at once to unities contentate to tree

Securitary Septent Parishing by Dr. Roy O. Hillors, married in larly in the chapter on Turners Thought and Passing in which is the Finish to Security Course in and Ministry in which is presented a simple wait organized under the Copie Turnight

### Discontinue of the Walt Plan and

and daily controls which is organized by copyrate the true of the daily copyrate of the copyra

and are golf reduced by the burning gentless; indicate

Telephone Toology A done of Joseph Markett and Jose

Larried Without the State of th

fact that use of the unit plan may be difficult in case of an inflexible course of study. Over a three-year period, the student working with an organized unit plan will gain a great deal more than would be possible under the traditional plan, though it is doubtful if he will cover exactly the same material. Hence, when standardized tests are given there may be a wide deviation in the results.

In the typical departmental school the student may encounter difficulty in trying to complete the homework assignments given by his different teachers, and, as well, to carry on committee assignments that may have grown out of the unit. It very often happens that the student's enthusiasm in a unit project may prohibit proper fulfillment of his obligations to his other teachers.

Some teachers, accustomed to having each student busy with the same work at all times, and with a fairly rigid discipline enforced, will be able to see nothing but confusion and disorder in carrying on the unit work, but when careful planning has been done in advance, the teacher should be able to anticipate and prevent such disorder.

In the above connection, Burton has prepared an excellent list of suggestions for the teacher who is planning to undertake a unit of work.

He recommends that the teacher -

1. Guide the group during the planning period to develop plans which are so definite and so clear

there that was of the unit plan may be difficult in cook of an inflamible outres of study. Over a three-year period, the student working with an organized unit plan will pain a great deal date that would be possible under the treditional plan, though it is deshaffed if its or will eaver exactly the same material, there were about about oute and given there may be a wide deviation in the results.

In the typical densities in student the school the student one endounter difficulty in trying to complete the homework, and, as well, assignments for any have grown out of the carry on committee assignments that the student's entire the the student's entire the student's entire of the student's proper fulfilless of the obligations to the other teachers.

careful planning has been done in advance, and with a fairly vigid diestplies enforced, will be able to see nothing but condiestplies enforced, will be able to see nothing but confunton and disorder in carrying on the units work, but, when careful planning has been done in advance, the teacher should be able to anticologica and openedant, such disorder.

onlines list of suggestions for the beasier who is planning to smilest the to smile a colt of smile.

- recommend and task abromocor of

I. Wolde the group doring the planning partod to

- that all will know what to do and how to do it.
- Check with individuals and committees before they disperse for work to see that the more detailed plans are definite and clear.
- 3. Anticipate difficulties in carrying out plans as made and be ready to call a group conference when the difficulty occurs and before discouragement and work stoppage can result in disorder.
- 4. Guide during the planning period so that sufficient work is outlined to keep all individuals and groups busy over a reasonably long period of time. Replanning will keep the sequence going so that lack of work does not cause disorder.
- 5. Call for re-planning conferences as work develops unevenly. Workers may be reassigned and activities redistributed.
- 6. Keep in touch with the varied activities by moving from group to group, by participating, by asking questions, by making suggestions, thus exercising both guidance and control.
- 7. Foresee certain common opportunities for disorder and forestall them by developing with the pupils regular routines
  - a. For having all materials, tools and supplies ready before need for them arises.
  - b. For distributing materials, tools, supplies, books, papers, quickly and in an orderly manner.
  - c. For using reference materials, particularly when many pupils wish to consult an inadequate number of references.
  - d. For holding conferences with individual children who ask for help.
  - e. For using as helpers any individuals who for any reason may be unoccupied for a time.
  - f. For moving groups, for observing as groups, without crowding or jostling.
- 8. Introduce new activities to small groups directly

- the of word and op of tame word life day the code
- Sellered meastheres has missbivited date panels. S. Single of the panels of the panels
- S. and designed of filewise and entrying out plane as and a group conference when the difficulty posters and before discouragement and when the discouragement.
- \*. Outde desire the planning ported as that entricient work to the property of the section of the property of the section of t
  - 5. Call for re-planning conferences as work develops to reseasing and settivi
    - f. Keep in touch with the varied activities by moving from group to grows, by participating, by asking questions, by making suggestions, thus exercising both guidence and control.
  - 7. Worsens certain common opportunities for disorder and forcerell amen by developing with the pupils roughler roughles
    - e. For having all esterials, tools and supplies
- be for distributing materials, tools, supplies,
  - when many public wish to consols an instructed
    - d. For helding confequences with individual chil
      - a. For using as helicarm and that who sho tor
        - f. For waring groups, for observing as groups,
  - S. Introduce non acciviting to make a comparat .

concerned, so that tryouts will be without the confusion which might result from misunderstandings within a large group, and from too many persons trying a new process without sufficient guidance.

- 9. Give constantly, direct and indirect training in the conventions and routines of group work; taking turns, not interrupting, turning to some other aspect of one's work instead of standing around waiting for tools and materials, etc.
- 10. Develop constantly, directly and indirectly, the understanding that freedom and cooperation carry responsibility, and that self-control and cooperation are advantageous to the pupils themselves and not something required by the school.

William H. Burton, The Guidance of Learning Activities, New York, D. Appleton-Century Company, 1944, pp. 292-293.

conformed, so that trooper will be without the conformation and the conformation and the conformation and the conformation of the conformation of the conformation and the conformation of the conformation of

- nt gainless describer has describ , gidnafunes evid .e.
  pathologies of group and sentines of group work taking
  turns, not interrupting, terming to seem otter
  papers of one's work inches of standing around
  waiting for wolk and suberisis, etc.
  - 10. Hereight constantly, directly and indirectly, the understanding that freedom and camparation carry responsibility, and that half-control and corporation standard and corporation to the pupils themselves and not complicing required by the campalage.

- Pelisa M. Hourson, The Cutterne of Learning Collection, Heat Told, pp. 1914, pp. 191

# CHAPTER III

A GROUP OF RESOURCE UNITS

IN SEPTEMBER

A GROUP-OF RESOURCE UNITS

#### UNIT I

Title of	Unit: The	Instruments	of the	Orchestra
Broad Field: Arts - Culture				
Division of Broad Field: Music				
Level of	Work: Set	venth Grade		otoutes in

T. TAMES

property of the party of the Orenze of the O

- I. Title of Unit: The Instruments of the Orchestra.
- II. Overview: Significance of the Unit. This unit is designed to acquaint the boys and girls of seventh grade age with the instruments of the orchestra. It is worked out so that there is provision for the individual child in learning about the orchestra through varied approaches. Some of these are through pictures (both photographs and films), records of solo instruments and ensemble combinations, reading assignments, oral (or written) reports, class discussions, student performance and creative activities. The estimated time allotment for this unit is from ten to twelve periods of forty-five minutes in length.

#### III. Introducing and Motivating the Unit:

- A. Introductory activities: -
  - 1. Class discussion of the symphony orchestra
    - a. Four sections: strings, woodwinds, brass, and percussion.
    - b. Instruments belonging to each section.
- B. Core activities:-
  - 1. The string section
    - a. Each member of the class should have a copy of the study guide, the bibliography, and the spelling and vocabulary list.
    - b. Show the class pictures of the stringed instruments.

II. Overwides . Significance of the Unit. - This onto is designed to sequent the buys and girls of seventh grade are with the buys and girls of seventh grade are with the instruments of se predesing. It is worked, out so that their terminal of the state of the ordination for the instruments of the ordination for the ordination of these are through pletures (both photographs and films), records of and instruments and enceable combinations, reading solo instruments and enceable combinations, reading stone at the satisface of the

## III. Introductes and Notiveting the Units

1. Class discussion of the symphony products - a. four continue, stalogs, modelads, brass, and percusalon.

b. Tresconents belonging to once seation.

D. Core noticetten-

- natraga autita adi .!

tope a svai blueds analy one to redeen dada .a. one .a

begainly mit to provide annie mit world. . w

- c. Present the film entitled "The String Family."
- d. Play selections from the record album called "The String Family."
- e. Demonstration and performance by students on one or more of the stringed instruments.
- f. Orchestral scores (miniatures, if available).

#### 2. The woodwind section -

- a. Class should check spelling and vocabulary lists to find woodwind instruments.
- b. Show the class pictures of the woodwind instruments.
- c. Present the film entitled "The Woodwind Choir."
- d. Play selections from the record album called "The Woodwind Family."
- e. Demonstration and performance by students on some of the woodwind instruments.
- f. Let the class find woodwind parts in a score for full orchestra.

#### 3. The brass section -

- a. Give the students opportunity to "test" a few of the brass instruments.
- b. Show the class pictures of the brass instruments.
- c. Present the film entitled "The Brass Choir."
- d. Play selections from record album entitled "The Brass Choir."
- e. Demonstration and performance by students on some of the brass instruments.
- f. Find the brass parts in an orchestral score.

- on Property with Tild continue "The Stirley
- deline The Sering Family."
- a. Description and parformance by abudants on one or work of the stringed instruments.
- (eldelieve li ,commisinio) mercon lemisologi .T
  - 2. The woodwind santion -
  - a. Olser added the politic and vocabulary itsis to find woodwind instruments.
    - b. Show the class pictores of the woodwind
    - bulshook edt" heldling milt odd Joseph .a
      - d. First releastions from the respect album
    - e. Lemonstraulen am performance by students
      - and usung Contradorou bell and of said in
        - notices spend out .E
  - a. Gave the ctudents opportunity to "teut" a few of the trace legiturents.
- b. Suce the class pictures of the braze instru-
- ". riesoft who film entitled "The Simes Chatt."
  - d. Flay selections from record album autitied .b
    - on when of the bress instruments.
      - I Pind the brass parts in an orchastral

- 4. The percussion section
  - a. Explain a little about percussion.
    - b. Present film entitled "The Percussion Family."
    - c. Play selections from the record album called "The Percussion Family."
    - d. Plan time for class participation in rhythmic activities.
    - 5. The symphony orchestra
      - a. Show film entitled "The Symphony Orchestra."
      - b. Discussion of symphonic music heard on radio and television.
      - c. Encourage news clippings and note program schedules.
      - d. Play any number of suitable works to demonstrate "the large ensemble."
  - IV. Teacher Objectives:

V. Student Objectives:

VI. Pupil Problems and Needs Anticipated:

VII. Learning Experiences:

at the board this building of his product the .aninbedoz

## VIII. Materials, including Teacher Background, Content, etc.:

- A. Films 16 mm sound Encyclopedia Britannica,
  1150 Wilmette Avenue, Wilmette, Illinois, or your
  state university:-
  - 1. "The String Choir"
  - 2. "The Brass Choir"
  - 3. "The Woodwind Choir"
  - 4. "The Percussion Family"
  - 5. "The Symphony Orchestra"
  - 6. "Instruments of the Orchestra" (Sir Malcolm Sargent and the London Symphony Orchestra).

#### B. Recordings: -

- 1. "The String Family" Decca Album #90
  - a. For violin "Songs Without Words"
  - b. For viola "In the Garden" Ippolitov-Ivanov
  - c. For cello "The Swan" Saint-Saens
  - d. For bass viol "Sarabande" and "Gavotte" Corelli
- 2. "The Woodwind Family" Decca Album #91
  - a. For flute "Intermezzo" Wolf-Ferrari
  - b. For clarinet "Hymn to the Sun" Rimsky-Korsakov
  - c. For oboe "Orientale" Caesar Cui
  - d. For English horn "Largo" Dyorak
  - e. For bassoon "Rondo" Zador
  - f. For bass clarinet "Hungarian Folksong" Zador

Malerials, including Teschev Background, Suntant, etc.;

- 3. The Brass Family Decca Album #92
  - a. For trumpet "Italian Street Song" Mendozza
  - b. For French horn "Nocturne" Mendelssohn
  - c. For trombone "Evening Star" Wagner
  - d. For tuba "The Happy Farmer" Schumann
- 4. The Percussion Family Decca Album #93
- 5. Columbia Masterworks Album #MX-250 (contains musical excerpts from the symphonic repertoire illustrating the principal instruments of the modern symphony orchestra).
- 6. The Young Person's Guide to the Orchestra by Benjamin Britten Columbia MM-703
- C. Pictures of the Instruments:-
  - 1. Keyboard Junior, December 1951 issue, p. 13.
  - 2. Tune Up by Harriet Huntington, Doubleday, Doran Company, New York, 1942.
  - 3. The Instruments of the Orchestra, Scott Radio Laboratories, Chicago, Illinois.
  - 4. This Is An Orchestra, Elsa Z. Posell, Houghton, Mifflin Company, Boston, 1950.
  - 5. RCA Victor Record Company, Camden, New Jersey.
  - 6. Display books from most of the instrument manufacturers.
- D. Instruments as exhibit and demonstration material.

  (Instrumental director and/or students who already perform. Also community resources sometimes are available.)

YE

- 24 TON MAKE PARTIES ERROR AT DOT UP
- anning "stor depris nellett" department to the
  - termini "sort sarawa" medecar rew a
  - or work total "restor total and adverted to
    - A. She Especialty Parity Deace Albert 193
  - Of the stempers of the appropriate of the special instruments of the address of the stempers of the address of the stempers of the address of
    - 6. The Mount Proposite Columbia to the Orderstin Dr. Columbia and Total Religion Columbia RW-TOS
      - Makement and the street ber of the contract of
    - I. Regulated from telescoper 1991 tauge, p. 13.
  - Tought, her York, 1982,
    - J. The Instruments of the Organical Roots Facto
  - A This Is an Orthopics, Time I. Fonell, Manufacon,
    - 5. HOA TECTOR Decord Company, Cambon, Now Juress.
      - 6. Display books from sont of the instrument
- P. Instruments as ambibit and descents who already of (Instrumental director and/or asydests who already of form, Also normalty resources acceptions and avoita-

- E. The Symphony Orchestra: -
  - 1. There are four sections in a symphony orchestra and they are called: "The String Family," "The Woodwind Family," "The Brass Family" and "The Percussion Family."
  - 2. A typical symphony orchestra contains the following -

Strings - 32 violins (16 firsts and 16 seconds)
14 violas
12 cellos
10 bass viols
1 harp

Woodwinds - 2 flutes
2 clarinets
1 bass clarinet
2 oboes
1 English horn
2 bassoons
1 contrabassoon

Brasses - 4 horns
3 trumpets
3 trombones
1 tuba

Percussion - 1 tympani player
2 or 3 utility players (bass drum,
snare drum, cymbals, triangle, tambourine, castanets, bells, gong,
xylophone, chimes, celesta)

3. The following instruments comprise a string

quartet First violin
Second violin
Viola
Cello

4. The range of the violin is more than four octaves (from G below middle C to the fourth C

- above high C).
  - 5. One of the greatest masterpieces of writing for the violin is the Beethoven "Violin Concerto in D."
  - 6. The viola is a little larger than the violin and it plays a fifth lower.
  - 7. Richard Wagner did more than any other composer to bring out the beauty of the viola.
  - 8. The immediate ancestor of the cello is the viola de gamba or "leg viol."
  - 9. The piccolo is less than half the size of the flute and it plays approximately one octave higher. It has a shrill tone.
- 10. The oboe is the instrument used to tune the orchestra because its tone is more penetrating than any of the other instruments.
- 11. The English horn is really an alto oboe.
- 12. The contrabassoon can play the lowest notes of any instrument in the orchestra.
- 13. The French horn is used frequently in combination with the woodwind instruments.
- 14. The placing of the hand into the bell of the French horn is for a muting effect.
- 15. The trumpet is considered the soprano of the brass section.

- Abbrev bilen C).
- control to the Beethoren "Vielin Con-
- of the winter to a little leavest than the winter of
- T, Anchert Wagner did nore tean any other accroser
  - S. The Sundinto ancestor of the cello is the
  - O. The piccols is less than half the size of the flute and the case occurs the case to have a special bone.
  - 10. The abod is the instrument used to the completion of the constraints of the constraints.
    - it. The Magliah hors is swelly an alto obes.
  - 10. The contrabagoon can play the Laurit notes of
    - 13. The French horn to used frequently in sombin-
      - Trends here to for a multiple off . Fi
      - 15. The trumper is considered the coprane of the bream section.

- 16. Different pitches on the trombone are achieved with the use of the slide as well as the tension of the lips.
- F. Study Guide for Pupils:-
  - 1. Name the four sections of the symphony orchestra.
  - 2. Find out the numbers and names of the various instruments of a typical symphony orchestra.
  - 3. What instruments are contained in a string quartet?
  - 4. What is the range of the violin?
  - 5. What is considered to be the greatest masterpiece of writing for the violin?
  - 6. What is the difference in size and pitch between the violin and the viola?
  - 7. What is the result of the difference?
  - 8. What composer did more than any other to bring out the beauty of the viola?
  - 9. What instrument is the cello's immediate ancestor and how did it get its name?
  - 10. Make a comparison between the sizes of the flute and the piccolo.
  - 11. Which instrument is used to tune the symphony orchestra and why is this instrument used?
  - 12. What instrument is often called an alto oboe?
  - 13. What instrument can play the lowest notes in

- 10. Elfferent pliches on the trouvent at the ter-
  - F. Study Guide for Pupiling.
- I, Myse the four pactions of the symphony orchestra
  - tentermones of a typical apartons or the various
    - galines and penished our amendant task .g
      - Sullaiv office eggs, edstal sadwid
  - 5. What is considered to be the greatest-cauter-
    - Series and the citary out manufacture and the vicin
      - To what to the result of the difference .T
  - S. What compact did wore than any other to bring out the beauty of the violat
    - 9. What impression is the cullo's leading on-
      - 10, Make a conparison between the sizes of the
    - If. Which instrument is used to turn the symplecty open in this instrument used?
    - vaudo offin na balleo rosto al anempranat danv 191

- the symphony orchestra?
- 14. Which of the brass instruments is used commonly with the woodwinds?
- 15. Why is the hand usually placed into the bell of the French horn when it is being played?
- 16. What instrument is considered to be the soprano of the brass section?
- 17. How are different pitches obtained on the trombone?
- 18. What three families perfected the violin?
- 19. What is the difference between the xylophone and the glockenspiel?
- 20. What is a synonym for "kettledrums?"
- G. Spelling and Vocabulary List: -
  - 1. instrument
  - 2. orchestra
  - 3. symphony
  - 4. string
  - 5. woodwind
  - 6. brass
  - 7. percussion
  - 8. violin
  - 9. viola
  - 10. cello
  - 11. bass viol

furrantore qualques off

- 13. Which of the brass instruments is seed oos-
- they do not be all a the most desert and the
- 16. What tosterment is complained to be the coprane
  - wit me boutside seesale piteless obtained on the
  - Intinty and betoelines settlers's world that illi
  - IG. While is the difference between the sylveness
    - Temperature and Personal Continues
      - 1. Industria
        - gillawillio .9
          - 3. symphony
            - antesa . A
          - 5, woodwind
            - b, bruch
      - 7. paremoton
        - which we
          - 9. Fight
        - ID. collar.
        - Into meas . II

- 12. harp
- 13. piccolo
- 14. flute
- 15. clarinet
- 16. oboe
- 17. English horn
- 18. bassoon
- 19. contrabassoon
- 20. tympani
- 21. bass drum
- 22. snare drum
- 23. triangle
- 24. cymbals
- 25. castanets
- 26. tambourine
- 27. celesta
- 28. chimes
- 29. bells
- 30. wood blocks
- 31. ratchet
- 32. gong
- 33. trumpet
- 34. French horn
- 35. trombone
- 36. tuba

ofponia el After the six and sixed Contract to the state of the st The state of the state of the state of

- 37. solo
- 38. duet
- 39. quartet
- 40. ensemble

## IX. Suggested Evaluative Procedures:

- A. Before the unit is completed, there should be a class discussion in order to bring out knowledge and interest gained through this study of the instruments of the orchestra. Every student should be able to contribute to this discussion.
- B. Distribute copies of the "suggested activities" so that each student may select his own research project. Plan class time for directed study in this area.
- C. An objective test may be given by using the multiple choice, the true-false, or the completion type of answer. The teacher may wish to give a recognition test to check the students' ability to recognize differences in the tone quality of the various instruments. (The Decca albums furnish excellent materials.)

## X. Correlation and Related Activities:

1. Interview a member of a major symphony orchestra or a member of the school orchestra.

often off

Jest Jag

39. quartet

ofdinants .04

## The Symposius Praisplant Supposed off

A. despee the unit is completed, there should be a class of the content of the content of the content of the stody of the indicates of the archestra. Every stodent alord to the contribute to this discussion.

B. Distribute complet of the "suggested contribute" of the content of the content

d. An emigrates test may be given by wring the endsigns of cheics, the true-falos, or the souristion
type of ensure. The teacher day wish to give a
remagnition test to about the students' shifty
to recognize differences in the tens quality of
the restings instruments. [The Decce albuse fur-

## In Committee and Intelest Achterno II

I. Interview a maker of the sense are expense, a set was a se

- 2. Make a plan of a country house orchestra in Haydn's time (Reference #2, p. 48).
- 3. Read the story about John Jacob Astor and the seven flutes, entitled "A Venture in Flutes,"

  Reference #9.
- 4. Make a chart showing the various ranges of the instruments of the orchestra (Reference #17, pp. 3-25).
- 5. If you are interested in languages, look up the Italian, French, and German names of the instruments of the orchestra (Reference #23).
- Investigate Dr. Koussevitsky's interest and activity with the symphony orchestra (Reference #23).
- 7. Make a seating plan for a modern symphony orchestra, showing where the various instruments are located (References #14, #16, and #6).
- 8. Collect for your notebook pictures of famous artists who perform on these symphonic instruments.
- 9. Do some research on the background of our presentday instruments and make an oral report to the class illustrating your talk with pictures you have found (References #3, #4, and #22).
- 10. Investigate the string band (Reference #11, p. 485).
- 11. Find out what three families perfected the violin

- the state of the country house orchestes in the bagger's read (Reference dC, p. 48):
- g. Read this access about John Januar and the graphs of the graphs of the contents of the cont
- to said a chart shouting the various ranges of the contrast (Heroresten (Heroresten 177, co.
- 5, If for are interested in languages, look up the testurethe test, France, and Corwan series of the instru-
- 6. Themsetgame Dr. Womenwitzele's interest and neutro-
- T. Mains a shatting plan for a someon avenue a selection of the contract of th
  - 3. Collect for your Actebook pictures of famous artists artists and particle on these symphonis leaters.
- On some research on the baskground of our presentday instruments and saim an oral report to the clare three tag your talk with platares for have found (Majoressons 45, 46, and 500).
- 10. Investigate the attend and (sereronce 411, p. 885).

- (References #1 and #24).
- 12. Make a report to the class on programs you have heard on radio, television, or in the concert hall.
- 13. Make a comparison between the instruments of the string family and the four voices of a mixed choir (Reference #19).
- 14. Make a notebook illustrating each instrument of the orchestra. Label and give a brief explanation of each. These may be clipped from a magazine or hand-drawn (References #7 and #20).
- 15. Prepare a monologue for the class pretending that you are a salesman of instruments and present arguments in favor of your instrument.
- 16. Write and dramatize a skit involving several of the orchestral instruments.
- 17. Read and make a report on Paganini's contribution to the violin (Reference #24).
- 18. If you are interested in the development of the orchestra from the classic orchestra of Haydn's time up to our modern symphony orchestra, consult Reference #2.
- 19. Make a manuscript copy of samples of famous passages for certain orchestral instruments, being guided by Reference #14, pp. 104-107.
- 20. If you are interested in the primitive instruments

- (day one il acceptate).
- 12. Hele a report to the class on pregrams you have beard to the the the concert hall.
  - 15. While a posperiant the instruments of the string family and the four voices of a mixed oboty (Nafaracta #19).
  - - 13. Propers a monologue for the class precenting
      that you are a columned of instruments and pre-
    - 16. Write and dramation a out townsting covered of the orchestral instruments.
    - 17. Feed and make a report on Pagenth's contribution to ten violin (Reference #2%).
      - 18. If you are interested in the development of the ordinates of Mayen's ordinates of Mayen's con-
        - 19, Malon a manuscript copy of anaples of femous, passeng for cortain exchanges for large cortain or file of the cortain of the personner.
  - 20. If you are interested in the printing and in the

- of the Indians, read pp. 220-223 (Reference #9).
- 21. If you wish to read more about the individual instruments of the orchestra, turn to Reference #21, pp. 73-96, and Reference #22. For a closer look at pictures, look at References #7 and #19.
- 22. Pretend that you are writing for a newspaper and review a concert that you have heard.
- 23. Collect advance notices of good programs and notify the class. Let's have an up-to-date, up-to-the-minute bulletin board.
- 24. Calling all artists: Make a cartoon showing a musical incident, perhaps an orchestra rehearsal.
- 25. Find out what instruments are included in a string quartet (Reference #6, pp. 73-75, and Reference #10, pp. 109-111).
- 26. Read the following short stories in Reference #11 "The Magic Fiddle"

"The Golden Harp"

"The Lyre and the Dolphin"

"The King and the Magic Stick"

"A Grecian Music Contest"

- 27. Using your own imagination, plan and work out a project of your own choosing in connection with this unit.
- 28. Read Ernest La Prade's interesting book entitled

00

of the Indiana; read pp. 200-223 (Seferance 49).

21. If you wish to rood some about the individual instruments of the orchestra, turn to Reference for the individual for any page and Assertance affile for a placers, and Assertance affile is placers, look at References aff and Alp. 22. Precend that you are artitled for a newapapar and sentence a concept that you have headed.

eg. Collect advance notices of good programs and mattry the class. Let's have an un-to-date, up-to-the-minute bulletin board.

onston incident, perhaps an erebostra rehesing a contest of the land of the transport of th

\$6. Head the following short stories in Reference \$11 -

The Golden Marp

"The Line and the digit after."

27. Using your own ingination, plan and work out a street or your own obsertion in our series of this serie.

est from lead performed a tender book been Se

## Alice in Orchestralia (Reference #12).

- 29. There are symphony orchestras in many of the large cities in our country. Can you find out the names of any of the men who are the conductors of these orchestras?
- 30. You may wish to include in your notebook some pictures of the country's most well-known orchestra conductors.

#### XI. Teacher Notes and Suggestions for Improvement:

#### XII. Bibliography:

- 1. Bauer, Marion, and Peyser, Ethel. How Music Grew. New York: G. Putnam's Sons, 1939.
- 2. Bekker, Paul. The Story of the Orchestra. New York: W. W. Norton, 1936.
- 3. Daubney, Ulrich. Orchestral Wind Instruments. London: William Reeves. 1920.
- 4. Geiringer, Karl. <u>Musical Instruments</u>. New York; Oxford University Press, 1945.

24

eggs there are symptony erchestras in many of the large office that names

of any of the sea who are the quadreture of these

Paul denoug

you want the the opening's most well-known orches-

MI. Teacher Hotes and Suggestions for Teproveent

## III. Biblishabby:

- 1. Paper, Marton, and Perper, Mchel. Row Music Com.
  - P. Boldest, Paul. Tee Stery of the Orenostra. New York: W. W. Morken, 1930.
  - 3. Daubney, Wieten. Duchestral Mind Instruments.
  - 4. Collinger, Mard. Sundand Instruments. Unw York:

- 5. Hartshorn, William C., and Leavitt, Helen S. Prelude. Boston: Ginn and Company, 1940.
- 6. Hartshorn, William C., and Leavitt, Helen S Progress. Boston: Ginn and Company, 1940.
- 7. Huntington, Harriet. Tune Up. New York: Double-day, Doran and Company, 1942.
- 8. Keyboard, Junior (magazine), 1346 Chapel Street, New Haven 11, Connecticut, December, 1951.
- 9. Kinscella, Hazel Gertrude. History Sings. New York: University Press, 1940.
- 10. Kinscella, Hazel Gertrude. Music and Romance.
  Camden, New Jersey: RCA Manufacturing Company,
  Inc., Educational Division, 1941.
- 11. Kinscella, Hazel Gertrude. Tales of Olden Days.
  New York: University Press, 1930.
- 12. LaPrade, Ernest. Alice in Orchestralia. New York: Doubleday, Doran and Company, 1949.
- 13. McConathy, Morgan, Mursell, Bartholomew, Miessner.

  World Music Horizons. New York: Silver, Burdett and Company, 1951.
- 14. McGehee, Thomasine C. People and Music. New York: Allyn and Bacon, 1931.
- 15. Montague, Nathan. The Orchestra and How to Listen to It. New York: E. P. Dutton and Company, 1917.
- 16. Mueller, John H. The American Symphony Orchestra.
  Bloomington, India: Indiana University Press,
  1951.
- 17. O'Connell, Charles. The Victor Book of the Symphony. New York: Simon and Schuster, 1948.
- 18. Posell, Elsa 7. This Is an Orchestra. Boston: Houghton, Mifflin Company, 1950.
- 19. The Instruments of the Orchestra. Chicago, Illinois: Scott Radio Laboratories, 1948.
- 20. Shore, Bernard. The Orchestra Speaks. New York: Longmans, Green and Company, 1938.

- 5. Bartimorn, william C., and Leavist, Welder C., Solder Company, 1840.
- 6. Martehorn, William C., and Leavitt, Nolon d. ... Frograms, Boston: Cinc. and Condons; 1940.
- 7. Hontington, Harriet, Tune Up. New Yorker Loubin-
  - S. Novberrd, bunior (samusine), 1345 Charel Street, 8
  - O. Rindoulle, Henel Cortrole. Michel Singe. Sev. Mark: University France, 1940.
- 10. Minacella, Harel Certrodo. Husic and Rozaneg. Garany, Garany, Tac., Manacellocal Division, 1941.
  - 11. Widensila, Harel Gertrode. Tales of Olden Days.
    - 19. InFrade, Erment, Alice in Orchestralia, Now York: Doubleday, Dolan and Company, 1949.
- 13. Hedemathy, Morgan, Hersell, Marthelosaw, Missanor, El-World Mozle Morlyana, New York: Silver, Burdert and Company, 1951.
  - 14. McGeboo, Thomselme C. Psople and Music. New York: Allyn and Escon, 1931.
- 15. Montague, Mathum. The Orchostra and How to Linten to Is. F. Dutton and Company,
- Bloodington, Goddin Indiana University Press,
  - 17. O'Connell, Charles. The Victor Rook of the Ern-
    - 18. Pomeil, Sies J. This Is on Orchestra. Boaton:
  - 19. The Instruments of the Orensatus. Onlang, Illi-
- 20. Shore, Hermard. The Orghestra Space. New York: Longsons, Organ and Company, Ing.

- 21. Siegmeister, Elie. The Music Lover's Handbook.
  New York: William Morrow and Company, 1943.
- 22. Singleton, Esther. The Orchestra and Its Instruments. New York: The Symphony Society of New York, 1917.
- 23. Smith, Harold. <u>Instruments of the Orchestra by</u>
  Sight, Sound and Story (revised by Frederich
  Schneider). Camden, New Jersey: RCA Manufacturing Company, Educational Department, 1937.
- 24. Stoeving, Paul. The Story of the Violin. New York: Charles Scribner's Sons, 1904.

Mondboard afrevol staum sets .elle gradeternate .to

er, singleton, Enther, The Grenante and Ita Instru-

23. Smitch, Marbid. Instruments of the Orchesis by Sight, Sound and Story (reviewd by Frederick Daniel Schneider). Canden, New Jersey: ECA Manufacture serving Company, Mérestieral Department, 1937.

24. Stooving Paci. The Stary of the Violin. New York Charles Scribber's heme, 1904.

# UNIT II

Title of Unit	: Mozart, His Life and His Music
Broad Field:	Arts - Culture
	road Field: Music
Level of Work	: Seventh Grade

IT TIME

bloom all bon old all fragen chiad to effer

Brown Flord: Arts - Culture

plants of Street Field: Music

Lavel of Works | Herently Drade

- I. Title of Unit: Mozart, His Life and His Music.
- II. Overview: Significance of the Unit: One of the chief purposes of the unit method is the provision for individual differences in a class of varying abilities and interests. This unit has been developed so that the children may gain some understanding of the man, Wolfgang Amadeus Mozart, and his work. Within this study of Mozart, and the various forms in which he wrote, there is an opportunity for every child to make a contribution to the general class learning by choosing and carrying through selected projects of related activities. The time allotment is approximately ten periods of forty-five minutes in length for this unit.

## III. Introducing and Motivating the Unit:

- A. Introductory activities: -
  - 1. Class discussion in order to bring out facts already learned about Mozart.
  - Presentation of "The Story of Mozart," as told
     by Jose Ferrer Vox Record Album.
- B. Core activities: -
  - 1. Presentation of <u>Eine Kleine Nachtmusik</u> or A Little Night Music.
    - a. Class may be able to translate part of the

II. Systemics Significance of the Units One of the chief

surposes of the unit method is the provision for

individual differences in a class of varying shill
sies and inherents. This unit has been developed an

that the children may gain some ands: standard of the

seas, Wolfgeng Londons Notart, and his work, Within

this study of Mosart, and the various forms in which

he wrote, where is an opportunity for every brild to

make a contribution to the general class beauting by

checating and carrying through selected projects of

areted but method of forty-rive minutes in length.

for this work of forty-rive minutes in length.

## INTER add anticyten one automorant .TIT

A. Introductory activities:-

already learned about Morero.

Dy Jose Ferrer - Vox Pacord Album.

B. Core wellylylion:-

1. Presentation of Mine Clasine Backensell or

. CLASS DESIGNATION OF THE PARTY OF THE PART

a. Clara may be able to translave part of the

title. The teacher may be able to tell the class a little story in German to make them feel at home with the language.

- b. This music is a serenade for string orchestra.
  - (1) Serenade means music sung or played at night.
  - (2) A string orchestra is made up of violins, violas, cellos, and bass viols.
- c. This serenade is in four parts, or movements - the teacher might place the theme on the board.
- d. The class should try to sing the opening theme on pah, pah, pah, led by the teacher.
- e. Enough copies of the orchestra score should be given out so that everyone can view the copy. Then, when the record is played, the children can follow the melody line in the score. (This would give the group some idea of the task of the orchestra conductor.)
- f. At the next meeting of the class, the film <u>Eine Kleine Nachtmusik</u> might be shown. The music is performed by the Vienna Philharmonic Orchestra in an old castle in Salzburg.

#### 2. Mozart and the opera - The Marriage of Figaro

- a. The teacher tells the story in as simple a way as possible to the class. Names of leading characters are placed on the board, such as Figaro, Susanna, Count Almaviva and the Countess. Cherubino.
- b. The Overture is introduced note the two kinds of overtures: one sets the mood and the other presents some of the themes to be heard later in the opera.
- c. Theme is on the board. Teacher may first play the theme on the piano and tell class to listen and see if they can discover what instruments are playing it.

24

with the teneral any he able to call the

b. this musto be a sersonde for atring ordina-

- Ja bereig to more sleam annes sherered (1)
  - -blv to que shom at arrandore anista A (2)
  - contin serenade to in four parts, or cover-
- d. The class should try to sing the opening
- bluons overs entrance of the servers early the state of the company of the compan
  - The Misting Machiners at the class, the fills at the shown. The Steel to thought at the thought at the shown. The class is the shown to the class of castle in the class of the class of the castle in the class of the class of the castle in the castle in the castle in the class of the castle in th

## P. Mozart and the coors - The Marriage of Please

- a The toacher tells the stry in as simple a sery on prosting the the class. Here of a series of a seri
- the Sweeture is introduced more the two and and the book and the start presents one sees in the most and the there to be the there is the thems to be the there is the thems to be
- of Thems is on the board. Teacher was first older older the thems and tell older the plane and tell older what the limited are if they are discover what instruments are playing it.

- d. After the record is played, the class may be able to think of some good descriptive adjectives by which to indicate the mood of the music.
- e. At the next meeting of the class, the film The Marriage of Figaro may be shown. (This is a thirty-minute condensation of the opera, done in Italian, with an English narrative running along to explain the plot.)

#### 3. Mozart and the symphony -

- a. Suggested here are either the first movement of the "Symphony in G," or the third movement of the Haffner symphony.
- Note the form of the symphony: four parts or movements - allegro, slow, minuet, allegro.
- c. Note characteristics of the classical style of music writing: perfect balance, appealing melodic line, straightforward harmonic progressions.
- d. The themes from one movement of the symphony should be placed on the board; and the class, with the help of the teacher, should note where these themes appear in the music, and the different ways in which they are presented: changing keys, variety in rhythmic patterns, et cetera.

#### 4. Songs by Mozart -

- a. Two songs selected from the seventh grade book, Sing Along, Ginn and Company, are: "By Golden Chains," and "The Land of Youth."
- b. From the seventh grade book, Sing Out, C. C. Birchard and Company, the "Alphabet Song" is suggested.
- 5. Thirty Minutes With Mozart This is a dramatization, an episode in the life of Mozart, published by Belwin, Inc. Copies are sixty

- d. After the spect of played, the class say. he able to think of some good decerticalies and add of the shod of the says of the says of the says.
- The Marriage of Higgs may be shown. (This to a Marriage of Higgs may be shown. (This is a thirty-winder condensation of the coors, done in Italian, with an English the plot, marriages running slong to explain the plot,
  - 3. Mossart and the symphosy .-
  - a. Suggested here are either the first cover-
  - b. Note the form of the symptony: four parts or queents sliegro, slow, minuse,
  - of Mole observations of the olsestes object of the contract operation of the least believed between the contract of the least of the le
- choold be claced on the coard, and the symphony
  choold be claced on the coard, and the class
  where those bhomes appear in the morle, and
  the different ways in which they are drepented; changing toys, variety in chythese
  - 4. Songe by Morart -
  - a. Two songs selected from the seventh grade book, Sing Along, Otto and Company, Sing Along, Page The Land of Youth,"
- B. From the mayenth grade book, Sing Out. C. C. Sing Strobard and Company, the "Alphabet Long"
  - S. Thirty Himston With Houses This is a death, Singuistry, an opineds in the life of Houses, published by Selwin, Inc. Copies are sixty

cents each, and six must be purchased for performance rights.

- a. There are seven characters two songs a simple arrangement of the A Major piano sonata - three minuets for piano and directions for the dance.
- b. This play might well be worked out in class time and be given for a school assembly program. Those who do not take speaking parts may work on scenery, staging, costumes, posters, or the dance.
- IV. Teacher Objectives: V. Student Objectives:

Needs Anticipated:

VI. Pupil Problems and VII. Learning Experiences:

IV. Teacher Objectives: V. Student Objectives:

- VIII. Materials, including Teacher Background, Content, etc.:
  - A. Films 16mm sound: -
    - 1. Eine Kleine Nachtmusik Abelard, 1949
    - 2. The Marriage of Figaro Association Films
  - B. Recordings: -
    - 1. The Story of Mozart Vox Album
    - 2. Overture to the Marriage of Figaro by Mozart Victor 14325A
    - 3. Symphony in G Minor "Mozart," Victor M293
    - 4. Symphony in D, Haffner; "Mozart," Victor M293
    - 5. Eine Kleine Nachtmusik Victor 1102
  - C. Miniature Scores of <u>Eine Kleine Nachtmusik</u>, Eulenburg Miniature Scores, 881 Seventh Avenue, New York 19, New York.
  - D. Books for classroom reference (see Bibliography).
  - E. Pictures Perry Picture Company, Malden, Mass.
  - F. Dramatization, Thirty Minutes With Mozart, by H. L. Bland, published by Belwin, Inc., 1938
  - G. Background information for this unit:-
    - 1. Mozart was born in Salzburg, Austria, in
      1756, and he died in 1791, at thirty-five
      years of age.
    - 2. Mozart was called a "child prodigy" because of his ability to compose and play his own compositions on the harpsichord at such an

- VIII. Materials, including Teacher Mackground, Content, atc.:
  - 1. Nick Minim Pashtowath abeland, 1949 ...
    - N. Hasprdinger-
    - 1. The Story of Morars Von Albout
  - e. Overstand to the Harriage of Pintro by Honor -
  - 2. Symptons, in G. Minor -"Howart, Victor 1293
  - C. Ministers Secres of Bine Klains Machinesis, Salunburg Ministers Secres, 831 Seventh avenue, Non-York 19, New York:
    - D. Rooks for classroom reference (see Bibliography).
      - E. Pictures Forty Stature Company, Malden, Mass.
        - F. L. Bland, poblished by Gelein, Inc., 1936
          - relieu alde tot nelimonatus beverannes . D
        - 1. Monard and ho died in 1791, on thirsy-five years of age.
      - P. Marget was ealisd a "child prodigy" bessess
        of him whility to compose and play his nex
        descriptions on the herpelabord at such an

- early age.
- 3. Haydn, also born in Austria, lived at the time of Mozart and was one of his good friends.
- 4. George Washington was living in our country at this time.
- 5. Three operas written by Mozart are: The

  Marriage of Figaro, The Magic Flute, and Don

  Giovanni.
- Mozart composed in many forms: the symphony, the opera, the concerto, songs, and chamber music,
- 7. Mozart wrote in the classical style: music for music's sake. Some of the features of the classical style are: perfect balance in dynamics and tempo, simple and beautiful melodies, and straightforward harmonic progressions.
- 8. An overture is an introduction to an opera or a musical play. One type, Overture to The Marriage of Figaro, sets the mood for what is to follow. The other states some of the musical themes to be heard later in the opera, an example of the latter being the Overture to Oklahoma, by Rodgers and Hammerstein.

. SES TITLE

- 3. Hayde, also born in Austria, lived at the time of to the time of Monters and was one of his good friends.
  - a course was living in our country at the cor country
  - p. Three course written by Honert are: The Marriage and Don Cinvers of Pinte, and Don Cinvers.
  - 5. Hozzit composed in many Former the symphony, the checker, and checker' the concerts, songs, and checker' thanks.
- Tor mosters maken. Some of the restrict vert of the formate's maken at the formate's style are: perfect belance in dynamics and tempo, elante and beautiful male-dies, and shratghifpressed introduct progress-attention.
  - S. An everture is as introduction to an eperor a sustent play. One type, Overture to
    The Marridge of Pinary, sets the most for
    what is to follow. The obner states some of
    the mostoni themes to be heard later in the
    opers, as example of the letter being the
    Overture to Oblishess, by Hodgers and Marriereterm.

- 9. The harpsichord is a forerunner of the piano, although its tone is quite different because the strings of the harpsichord are plucked by a quill while the piano strings are struck by hammers.
- 10. A sonata is a piece written for one or two instruments in four movements. The first movement is usually allegro, in sonata form. The second is a slow movement. The third is a minuet, and the fourth is allegro in sonata form or in rondo form.
- 11. A symphony is an enlarged form of the sonata, written for full orchestra in four movements.
- 12. Definition of terms
  - a. Allegro fast and lively.
  - b. Andante a moderate tempo.
  - c. Minuet an old-time stately dance form used for the third movement of the symphony as written by Haydn and Mozart.
  - d. Rondo a form in which the main theme is stated and then is brought back time and time again, alternating with other themes.
- H. Study Guide for Pupils:-
  - 1. When and where did Mozart live?
  - 2. Why was Mozart called a "child prodigy?"
  - 3. What other great Austrian musician lived at the time of Mozart?

10. A sonata ta a piece written for one or mot instruments to unustant four movements. The first sonata form.

Tric second ta a slow movement. The third is a minust, and the fourth to allegre in some talleges or in rende form.

. stemme to a more than an enlarged form account to the movements.

- acres to nottinities .si

- a. Allegro Tgot and Ityaly.
- b. Andarbe a soderete tempo.
- e. Minust an old-time stately dames form wood for the third movement of the employed as written by Hayde and Hosert.
  - a. Rondo a form in which the main theme is stated and then is brought back time and the theme.

H. Study Gulde for Pupilate.

- 1. When and where did Mozert live?
- "Cyminory blind" a believ tranch age yell .
- 3. What other great Austrian mestelan lived at the the time of Monarty

- 4. What great American was living at this time?
- 5. Name three operas written by Mozart.
- 6. How many symphonies did he write?
- 7. It is said that Mozart's music is written in the classical style. What are the features of this style of music writing?
- 8. List five adjectives that describe Mozart's music.
- 9. What is an overture? Explain the two types and give examples of each.
- 10. What is a harpsichord? How is its tone produced and in what way does it differ from the piano?
- 11. How is a symphony like a sonata?
- 12. Name five different forms in which Mozart wrote.
- 13. What is an opera?
- 14. What is a requiem?
- 15. What instruments were contained in an operatic orchestra of Mozart's time?
- I. Spelling and Vocabulary List: -
  - 1. Mozart
  - 2. composer
  - 3. Salzburg
  - 4. orchestra

- twill aid to guivil new maplyonk there built t
  - 5. Name three operas artition by Morary.
    - 7 salve od bib selmentery want will .0
- 7. It is used that Moment's musto is written in the testures of this style of usels writing!
- d. rise five adjentives that describs Noccotic
- 9. Make is an overtone? Explain the two types one of sach.
- -ord end of all woll throught as at face to the board . . . . deced and in what was done it differ from the plane
  - II. Now to a symptomy like a sometal
  - 12. Mane five alfferent force in which Howard
    - Winden.
    - 13. What is an operat
    - 14. What is a requient
- 15. What instruments were contained in an operation or the city of the contained to be a second
  - I. Eculling and Vocabulary Lints -
    - Juniott . I
    - Tenderson . C
    - grudulus .E
    - andamiona .4

- 5. sonata
- 6. composition
- 7. symphony
- 8. genius
- 9. concerto
- 10. harpsichord
- 11. Austria
- 12. minuet
- 13. allegro
- 14. rondo
- 15. classical
- 16. melody
- 17. rhythm
- 18. harmony
- 19. theme
- 20. variation
- 21. overture
- 22. chamber music
- 23. chorus
- 24. choir
- 25. quartet

## IX. Suggested Evaluative Procedures:

A. An objective test may be given to check the class on the material retained throughout the study of this unit.

20

Edhamu ..

compagailtion;

grionighes ...

autan .. B

odanidana .

10. Harpelehord

strough LEG

Calmille .SI

ernatta .Et

onnos . Az

is. ciasorcai

16. melady

17. ringupa

18. parsony

19: Chamo

cordainaw .Os

21. overture

FF. chamber augic

23. chords

ck. choir

25, quartat

## II. Suggasted Evaluative Proceedures:

A. An objective test may be given to check the class on the objective testing throughout the study of this unit.

- B. A class discussion might act to bring together all the information gained by members of the class. Each student should be able to make a contribution.
- C. The class may wish to make a booklet which would contain work from every pupil. The total would present a complete picture of class learning.

## X. Correlation and Related Activities:

- 1. Read the story about the speed with which
  Mozart composed his opera The Marriage of
  Figaro (Reference #10).
- 2. See what you can find out in <u>People and Music</u> by McGehee, about Mozart's early life. (Reference #14.)
- 3. Draw a picture of a harpsichord and write a short paragraph explaining the difference between it and the piano (Reference #13).
- 4. If you like to read, try Marcia Davenport's interesting biography of Mozart (Reference #6).
- 5. Make a sketch of an orchestra in Mozart's time.
- 6. Another interesting book for your leisure reading might be My Brother Was Mozart (Reference #25).
- 7. Using your imagination and the facts you have

- all the information gained by members of the alaman contribution. Sech student should be able to make a contribution.
- contain, work from every pupil. The notal would present a coaplete picture of class learning.

# x. Correctables and Related Activitions

- Homers command his opera the except of the Marriage of the Mar
- 2. See which you can find out in Harris and Munic by McGebne, about Morarris sardy 186s, (For-
- 3. Drew a plature of a herpetchord and write a short sengraph explaining the difference be-
- 4. If you like to read, try Murels Devenport's inversating biography of Monant (Beference #6).
  - 5. Name & spired of an organize in Science's
  - C. Another interesting book for your laters reaching sight be My Brother Was Marart (Ref-
  - T. Using your imagination and the facts you have

- learned about Mozart, write a short skit for radio presentation on an incident in the life of Mozart.
- 8. Draw a map of Austria showing Salzburg,
  Mozart's birthplace, and Vienna, where he
  worked, in relation to some other cities in
  that country.
  - 9. Prepare and perform a piece by Mozart for the class.
- 10. Make up a quiz of ten questions on Mozart and his works. Perhaps you would like to give it to the class.
- 11. Now that you have heard the story of The

  Marriage of Figaro, and have seen the film,

  perhaps you would like to read about another

  of his operas. Try The Magic Flute (References #5 and #12).
- 12. If you like short stories, read the one about Mozart in Franciska Schwimmer's book called Great Musicians as Children (Reference #21).
- 13. Find out what Harriet Brower has written about Mozart in her book Story Lives of Master Musicians (Reference #3).
- 14. Items for the bulletin board! Gather all the current newspaper clippings which tell when

88

tol time from a sattu present tudes percent

- d. near A map of Austria showing Salaburg.

  od otnor, nearly bas , easignfuld altrant, where he

  soldies to relation be some other alless in

  that country.
- 9. Proppie and perform a piece by Morart for the
- 10. Major up a quia of ten questions on Mozart and his works. Ferhaps you would like to give it to the plans.
- 11. How that you have heard the story of The Mariage of Plant, and have seen the film, corners you would like to read about another of his occas. Twy the Maria Flute (Marer-ences #5 and #12).
- 10. If you like short stories, read the one about the story to Deskrate the Francisco Sebutomer's book online of the Stories and Children (Northwest Feb.).
  - 13. Find out what Harrist Brown has written
- Appeal Homest in her book Story Dives of Haptory Martelana (50 consumated parts)
  - ont fin temperate the building print of the temperate when the sold when the temperate the sold when the sold to t

- and where Mozart's music is being performed.
- 15. Make a collection of musical themes by Mozart for your notebook.
- 16. Make a map of Europe, showing where some of our great composers lived.
- 17. Make up a crossword puzzle using musical terms, names of different musical forms and names of composers.
- 18. Pretend that you are a reporter and write an interview with Wolfgang Amadeus Mozart.
- 19. Prepare five charades using words from your spelling and vocabulary list.
- 20. Report on any extra reading you have done.
- 21. Give a report on a concert you attended recently.
- 22. Go to the school or the town library and see what The World Book has to say about Mozart.
- 23. Read the story about Mozart in the new book

  Great Composers, by Freeman and Whittaker

  (Reference #8).
- 24. Another short story on Mozart may be found in the book <u>Famous Composers for Young</u>

  <u>People</u>, by Burch and Wolcott (Reference

  #4).

- in where Metert's such is being performed.

  15. Make a collection of marked theans by Mozert
  for your notebook.
  - 16. Make a map of Kurope, showing where come of
  - 17. Welco up a processord purele daing musical force and bares and different master of components.
    - 13. Protond that you are a reporter and write An interview with Wolfgang Avadeus Nozart.
  - the Frequency of the solution waste state than your sour sour state and voorbulary like.
    - 20. Report on any obtin reading you have done.
      - Sl. Give a report on a appears you attended
      - co. On to the mehood on the town library and non most about the world hook to may about Howart.
  - Constitutes of Process and the soul book of Process of
  - 28. Amother short story on Marast may be found in the book Campas Composers for Young Female and Wolcott (Enference

#### XI. Teacher Notes and Suggestions for Improvement:

## XII. Bibliography:

- 1. Bauer, Marion and Peyser, Ethel. How Music Grew. New York: G. Putnam's Sons, 1939.
- 2. Benn, Christopher, Mozart on the Stage. London: Ernest Benn, Ltd., 1947.
- 3. Brower, Harriet. Story Lives of Master Musicians. New York: F. Stokes and Company, 1937.
- 4. Burch, Gladys, and Wolcott, John. Famous Composers for Young People. New York: Dodd, Mead and Company, 1939.
- 5. Cross, Milton. Complete Stories of the Great Operas. New York: Doubleday and Company, 1952.
- 6. Davenport, Marcia. Mozart. New York: Charles Scribner's Sons, 1947.
- 7. Dike, Helen. Stories from the Great Metropolitan Operas. New York: Random House, 1943.
- 8. Freeman, Warren S., and Whittaker, Ruth W. Great Composers. New York: Abelard Press, 1952.
- 9. Gehrkens, Karl W. Music in the Junior High School. Boston: C. C. Birchard and Company, 1936.
- 10. Hartshorn, William C., and Leavitt, Helen S.

  Prelude. Boston: Ginn and Company, 1940.

"Inthestonest more among temporary base member . In

Sell avidence of the Market of the Control of the C

I. targer, Market of Spirites, a Sons, 1939.

P. Sonty Carterogler, Montell St. Physics, Condon.

to decomps, Barwant, Churc Minga of Market Marketelane.

A march Gladre and Keleott John, Famous Com-

S. Crous, Milton, Condinio, Liverios of Margraph 1972

a. Danemoork, Mapola. Apples. Mosco Charles. Sparloom

And I delegated the control of the c

S. Droven, Marros S., and Whitehars, Anth W. Great

Leaded that to the total and the the descent of the Consessed one Consessed on the consessed one

10. Mareimore, William C., and Leaviby, Helen S.

- 11. Hartshorn, William C., and Leavitt, Helen S.
  Progress. Boston: Ginn and Company, 1940.
- 12. Hughes, Rupert, Taylor, Deems, and Kerr, Russell.

  Music Lover's Encyclopedia. Garden City, New
  York: Garden City Books, 1950.
- 13. Kinscella, Hazel Gertrude. Music and Romance.
  Camden, New Jersey: RCA Manufacturing Company,
  Educational Division, 1941.
- 14. McGehee, Thomasine. People and Music. New York: Allyn and Bacon, 1931.
- 15. Modern Encyclopedia. New York: Grossett and Dunlap, 1935.
- 16. Newman, Ernest. Stories of the Great Operas.
  New York: Garden City Publishing Company, 1930.
  - 17. Pelican Books. Lives of the Great Composers.
    London: Wyman and Sons, 1947.
  - 18. Pitts, Lilla Belle. Music Integration in the Junior High School. Boston: C. C. Birchard and Company, 1935.
  - 19. Porter, Evelyn. The Story of Music. New York: Philosophical Library, 1951.
  - 20. Rosenwald, Hans. New Handbook of Music History.
    New York: Wilcox and Follet Company, 1950.
  - 21. Schwimmer, Franciska. Great Musicians as Children. New York: Doubleday and Company, 1929.
  - 22. Siegmeister, Elie. <u>Music Lover's Handbook</u>. New York: William Morrow and Company, 1941.
  - 23. Spaeth, Sigmund. At Home With Music. New York: Doubleday and Company, 1946.
  - 24. Wheeler, Benson, and Purdy, Claire Lee. My
    Brother Was Mozart. New York: Henry Holt and
    Company, 1946.
  - 25. Wheeler, Opal, and Deucher, Sybil. Mozart, the Wonder Boy. New York: E. P. Dutton and Company, 1948.
  - 26. World Book. Chicago: Field Enterprises, 1951.

- 19. Magher, Taylor, Dooms, and Earr, Muscella. Magher City, New Yorks Carden City Books, 1950.
- 13. Minopella, Harel Certrude. Music and Rowanse. Camban, New Jersey: SCA Manufacturing Company. Mdcastlons Division, 1981.
- 1A. Redelme, Thusasine, Poople and Music. New York:
- 15. Modern Engrolopedia. May York: Grobsett and Dun-
- 16. Hawken, Erories of the Great Octor, 1930.
  - 17. Fellown Books, Lives of the Great Compassion.

  - 19. sorter, Weslyn, The Store of Charle. Mew Yorks
  - 20. Rosemeld, Huns. Ment Mendlock of Tunis History.
- 21. Semelaner, Junetalm. Trong Kustelans os Children.
  - or. Stereoteter, Elte, Mystel Person, 1961.
  - 23. spanth, Signand, Al More-Vith Bueld, Now Yorks
  - Name of the State of State State State and State of the State State State and State State State and State St
- 25. Sheeler, Opel, and Sweener, Sybil. Mozart, the Verder Roy Street, 2. F. Dutten and Company,
  - of. Warl's work, Onloager Field Tetarprices, 1551.

#### UNIT III

Title of Unit: An Introduction to Opera
Broad Field: Arts - Culture
Division of Broad Field: Music
Level of Work: Seventh Grade

#### TIT TINU

progo of moldenboront at .. Islan to elsit

Broad Pister : Apps - Cultury

Division of Broad Field: Music

Lavel of Watte Saventh Divide

- I. Title of Unit: An Introduction to Opera
- II. Overview: Significance of the Unit: The purpose of this unit on the opera is to awaken in the students an interest in this very often misunderstood form of music writing. In order to do this, selections from five operas are presented to the children so that they may learn to understand an overture, a prelude, or an aria. It is not intended, however, to present each of these operas in fullest detail, but rather to tell the story briefly and to show one well-known excerpt from each. Along with this are the related activities through which every child should be able to add to his musical growth. It is hoped that at the end of this study of the opera, the children will have added a new set of pieces to their repertoires. Further, it is hoped that they will wish to become better acquainted with opera music.

## III. Introducing and Motivating the Unit:

- A. Introductory Activities: -
  - 1. Class discussion to bring out class knowledge on the subject. Definition of opera.
  - It is suggested that the teacher give a brief review of early Italian opera, including the Wagnerian operas.

I. Tible of Chic. An Introduction to Opera

# III. Introductor and Matterston and Units

in the debtect. Definition of course of

2. It is suggested that the tecoher give a brief re-

3. Teacher outlines the operas to be considered during this unit study.

#### B. Core Activities: -

- 1. Presentation of Overture to William Tell by Rossini.
  - a. Teacher gives short résumé of the plot.
  - b. Discuss the word overture.
  - c. Themes to be heard should be placed on the board and played for the class on the piano. The children may be able to sing the well-known English horn theme. All will recognize the "Lone Ranger" theme.
  - d. The teacher should act as a guide in a discussion of the ideas presented in the overture, both before and after the record is played.
  - e. Show the film William Tell by Rossini Association Films.
- 2. Presentation of the <u>Grand March</u> from <u>Aida</u> by Verdi.
  - a. Perhaps one of the students will be able to tell the class something of the story.
  - b. It should be brought out that this opera was written on the occasion of the opening of the Suez Canal.
  - c. Teacher plays the main theme on the piano to prepare the class.
  - d. The class may sing the theme as presented in the Twice 55 Plus Community Songs book (Reference #13).
  - e. Play the record of the Grand March.
  - f. Class discussion might include the instruments heard most prominently.

3. Inapher outlines the opered to be considered

course this with every

- : cars hastviciae: -

of flot satities of contacto to moldatestors .

. integon

. refn to to devade trade seving redenet .s

b. Billiano the word courture.

- c. Thesees to be bestd should be placed on the board and placed for the class on the place of the children case be able to sing the woll-brown Heglish horn those. All will recognized the flow Ranger those.
- the teacher should not as a guide in a dis-
  - interest we the Spifter atta and water a
  - 2. Propositation of the Grand Barch from 1102 by

PRIOT

- w. Persupa one of tee sindents will be able to
- and along the transport out that this opens was written on the opening of the chemical of the chemical of
  - o. Tencher plays the sain there on the plane to the plane
  - d. The clare only close the chees as prosented in the Twice of 71un Community Longs book (nufficience #19).
    - . derest board out to proper out fall to
  - 1. Clear discharge might include the inver-

- 3. Presentation of <u>Largo al Factotum</u> from <u>The</u>
  Barber of Seville, by Rossini.
  - a. The story should be given to the class briefly, with emphasis on the character of Figaro.
  - b. Explanation of the text of Figaro's song. (It is suggested that the teacher give a free translation of the words so that the class may catch the humor of the story, as Figaro sings.)
  - c. Discussion of the word <u>aria</u>. Class may find an explanation of <u>aria</u> in <u>People and Music</u>, by McGehee, on page 147.
  - d. Play the record of <u>Largo al Factotum</u> as sung by John Charles Thomas.
  - e. Show the film The Barber of Seville by Rossini Association Films.
- 4. Presentation of the <u>Overture to the Marriage</u>
  of Figaro by Mozart.
  - a. Point out that the characters here are the same as in The Barber of Seville and that the plot of this opera deals mainly with Figaro's marriage with Susanna.
  - b. Discuss the word overture. This overture is the type which sets the mood for what is to follow.
  - c. Put the two main themes on the board and play them for the class on the piano; then the students may be able to identify them as the record is played.
  - d. One of the students might read to the class from <u>Prelude</u> by Hartshorn and Leavitt about the speed with which the opera was composed by Mozart.
  - e. Mention other operas composed by Mozart:

    <u>Don Giovanni</u> and <u>The Magic Flute</u>. Perhaps

- S. Fresentation of Large al Tactotus from The
  - Barber of Soville, by Rossint.
- and of the chart should be given to the chart of briefly, with emphasia on the character of Figure.
- b. Englanation of the bank of Pigate's song.
  (I't is suggested that the teacher give a free the tree that the class of the words so that the class may catch the buser of the story, as figure sings.)
- c. Discussion of the word aria. Class may
  - d. Flay the revord of Lerus at Pactoun on
    - to pilites to served out with est world .s
- 4. Francisco of the Overture to the Matrices
  - STREET, MY MORRES.
- same any target the characters have such a chart and that same and that the plot of this opens deals weight with the plot of this opens deals weight with flaments.
- b. Discuss the word <u>overvie</u>. This everture is the type which sets the wood for what is to fellow.
  - e. For the two main themes on the toard and play them for the class on the plan; then the class on the plan; then the condents was be able to identify then as the record to played.
- d. One of the stight admin of the end to the contract state of the contract state of the contract state of the contract of the
  - e. Hention other operas composed by Honaras

- one of the class could play the Minuet from Don Giovanni on the piano.
- f. Show film The Marriage of Figaro by Mozart Association Films.
- g. The class might try to sing some of the songs from the Opera Sing, The Marriage of Figaro Theodore Presser and Company.
- h. It is suggested that the teacher secure enough copies of the score of the Overture to make it possible for the students to follow the score.
- 5. Presentation of the <u>Prelude to Act III from</u>
  <u>Lohengrin</u>, by Richard Wagner.
  - a. Class may read from either People and
    Music by McGehee or Progress, by Hartshorn
    and Leavitt, about Wagner and Lohengrin.
  - b. This should be followed by a class discussion with the teacher acting as guide, and asking questions, such as: "On what legend is Lohengrin based?" and "What is the Holy Grail?"
  - c. The students may wish to list the characters in their notebooks: Elsa, Lohengrin, Godfrey, Frederick, Ortrud.
  - d. The class should understand that a prelude is a tonal picture of what is to follow.
  - e. Play the <u>Prelude</u> on the record and note the use of the brass instruments.
  - f. Compare the Prelude to Act III by Wagner with the Overture to the Marriage of Figaro, harmonically, in the use of instruments, and in general feeling.
- IV. Teacher Objectives

one of the class could play the Minuel from

- these film The Marriage of Figure by Monart
  - to desired eer and arequest most ented
  - is It is suggested that the teacher escure of the Overture to make it possible for the students to fellow the score.
    - S. Francoication of the Freduce to Act III from

Loberton, by Michard Vegner.

- Huwing by Modebes or Progress, by Martehorn and Lowester, about wagner and Lowester.
- -nucelb state by the continued by a class discustion with the Constant and and an and the contending quantions, such and "on what is the Holy to Tolonourin head?" and "what is the Holy
- o' The students say with to list the characters in their notetocoks; Wiss, Lobetherin, Occ
  - soriera a Just bendavahen bisodo semid adT .t
    - efor bas broom and no abulert sat value.
- the farmer to the formation of Figure, harwho fingstone to the lorging of Figure, harworstelly, in the was of instruments, and in

IV. Teading Objection

W. Brodens oblequivos:

Needs Anticipated:

VI. Pupil Problems and VII. Learning Experiences:

# VIII. Materials, including Teacher Background, Content, etc.:

- A. Films: 16mm sound:-
  - 1. William Tell by Rossini Association Films
  - 2. The Barber of Seville by Rossini Association Films.
  - 3. The Marriage of Figaro by Mozart Association Films.
  - 4. Inside Opera, with Grace Moore Teaching Films Custodian.

### B. Recordings: -

- 1. Overture to the Marriage of Figaro by Mozart -Victor #14325A
- 2. Overture to William Tell by Rossini Victor #2020 and #2021
- 3. Grand March from Aida by Verdi Victor #11897
- 4. Largo al Factotum from The Barber of Seville by Rossini - Victor #7353.

53

Public Apticipated .... VII. January Broom and Shoot and Apticipated

VIII. Materials, including Teacher Dackground, Content, etc.:

- 1. William Tell by Reseint Assessation Filles
- 2. The Barber of Southle by Resells Association
  - ottorogical sweets of events to be tracted and
- 100119
- t. Inside Copys, with Grace Mears Teaching Files
  - B. Heggsdinger . S
  - I. Drawberg to the Marriage of Figure by Motort -
    - 2. Svardure to Villian Tell by Seasint Victor
  - 3. Grand Barch from Alda by Veyol Victor 11897
  - terms of Pastern from The Barber of Laville

- 5. Prelude to Act III from Lohengrin Victor #14006.
- C. Miniature Scores of the Overture to the Marriage of Figaro, Eulenburg Miniature Scores, New York.
- D. Books for classroom use (see Bibliography).
- E. Pictures: -
  - 1. Perry Picture Company, Malden, Massachusetts
  - 2. Curtis and Cameron, Boston, Massachusetts
- F. Background information for this unit: -
  - 1. An opera is a play set to music. It features soloists, chorus, and orchestra.
  - 2. The Italian people were pioneers in developing the opera.
  - 3. An oratorio is similar to an opera but there is no acting. The story is told through the music entirely.
  - Italian opera was as follows: the hero, always portrayed by a tenor; the heroine, a soprano; the villain, a bass or a baritone.

    Each principal character was required to have a number of solos, known as arias, and, at certain points in the opera, they must sing a duet, a trio, or quartet. The chorus appeared at set intervals.

- S. PROBURG to Box III from Lohenguin Victor
- C. Risissure Sceres of the Overture to the Storplane of Rights, Storplane Storplane, the North.
  - D. Hooks for discarces use (see Bibliography).
    - E. Platieren-
- 1. Party Picture Company, Maldon, Massachusetts
  - e. Eurote and Cameron, Boston, Massachuselts
- r. Endoground information for this units-
- It in opera is a play-set to audio. It features estates, and ercheatrs.
- o. The trailing prople word pladeors in devoluping
  - 3. An exiteric to emiler to an opera but there to ne exite the che story to a told chrough the

- 5. An aria is a solo for one of the principal characters of the opera.
- 6. The lyric tenor has a rather smooth singing quality, as compared to the vigorous quality of the dramatic tenor.
- 7. The coloratura soprano has a very light and flexible voice, used very often for extremely high trills and arpeggios. The lyric soprano, like the lyric tenor, has a more singing quality.
  - 8. The technical difference between grand opera and light opera is that in grand opera the music is continuous, whereas, in light opera, the dialogue is sometimes spoken. Lohengrin is a good example of grand opera and The Barof Seville is classified as light opera.
  - 9. Wagner is the great German opera composer
    whose stories are based on legendary characters. He developed the music drama to its
    greatest height.
  - 10. Leitmotif is a musical theme which represents a certain person or thing.
  - 11. The following is a list of composers who were important to the development of opera:

Handel - (1685-1759)

Gluck - (1714-1787)

- S. America in a colo for one of the principal .
- the lyran tenar tens a rather cannot himself at the vigorous quality of the dramatic tenor.
- To the enteresters soprane has a very light and classically and resident to anticomity at the light and arganica. The light septane, like the light tener, has a norm singing quality
  - and light opera is that its grand opera the control of the control opera. And the control opera the control opera, in light opera. Its accordance and control opera. Its accordance of grand opera, and the control opera, and the control opera, and the control opera, and the control of control opera, and the control of control opera.
    - 9. Magner in the great Cerean opera consensur
      whose stories are based on degendary characo-
  - 10. Intimotif to a minted them which represents
  - 11. The Celleston to that of demonstra who were Leggertan to the development of operat

Gluck - (1714-1787)

Mozart - (1756-1791)

Rossini - (1792-1868)

Verdi - (1813-1901)

Puccini - (1858-1924)

- 12. Beethoven's only opera was Fidelio.
- 13. The word <u>libretto</u> means the words or the text of the opera.
- 14. Jerome Kern's Showboat and Victor Herbert's

  Babes in Toyland are examples of light opera
  writing.
- 15. Intermezzo is a middle piece, sometimes used in an opera to separate two parts.
- 16. Menotti composed an opera for television which is called Amahl and the Night Visitors.
- G. Study Guide for Pupils:-
- 1. What is an opera?
  - 2. What people originated the opera?
  - 3. Can you give the formula which was followed so closely by the Italians in their early opera?
  - 4. How does an opera differ from an oratorio?
  - 5. What is an aria?
  - 6. Contrast a lyric tenor with a dramatic tenor.
  - 7. Compare a lyric soprano with a coloratura soprano.

(TALT-DELT) w garmen

Homelni - (1792-1868)

Terd1 - (1813-1991)

(4991-8581) - intenut

12. Beetheven's only opera was ridelio.

II. The word librates seems the words or the text

it, Jarone Mern's Showbook and Victor Herbert's area of light opera

is, interesses is a middle place, sometimes used in an opera-to separate two parts.

16. Manatit composed an opera for talevision which the sailed waited and the Stone Walton.

- study Gulda for Supilar-

Terrore de al made .:

o, what people originated the operat

3. Cam you give the formula which was followed to come on the realist carry

tol not done an appro differ from an oreh well .

5. What is an arist

6. Contragate Cyrlo conor with a dramate bener,

A Company a typic suprago with a coloratum

- 8. What is the difference between grand opera and light opera?
- 9. Name the German composer who perfected the music drama.
- 10. What is meant by leitmotif?
- 11. Arrange the following composers in chronological order: Wagner, Rossini, Gluck, Verdi, Puccini, Mozart, and Handel.
  - 12. Name the only opera composed by Beethoven.
  - 13. What is meant by libretto?
  - 14. Name several composers of light opera along with the works they have composed.
  - 15. What is the meaning of intermezzo?
  - 16. What composer has written an opera for television and do you know what it is called?

## H. Matching Test: -

7	- 66	.0	-25	Section 1	
1.	A	100	200	53	
ALC: UNK	873	28.0	20.0	Ea.	

2. Marriage of Figaro B. Wagner

3. Fidelio

4. Carmen

5. Hansel and Gretel E. Handel

6. Tannhäuser F. Verdi

7. Madame Butterfly G. Beethoven

8. Xerxes

9. Il Trovatore I. Humperdinck

A. Rossini

C. Puccini

D. Mozart

H. Bizet

- S. What is the difference balveon grand opers and
  - 9. Hade the German composer who perfected the
    - 10, Man to mean by lattertiff
- 11. Arrongs the following composers in chrone
  - it. Here the only opera composed by Bantheyen.
    - 13. What is meant by libratto?
  - 16. Haws neveral composers of light opers along with the works that have composed,
    - 15. What is the meaning of intermental
  - 16. What gomposer has sultime an opena for tele-
    - : Das' pairiot all . . H
    - Lates A. Rosetal
      - 2. Marriage of Pigaro B. Vagnar
    - 3. Fidelia C. Fucelni
      - t. Carrier D. Hounet
      - 9. Hansel and Grobel E. Handel
        - 6. Tanniluner T. Verdt
    - T. Madawa Butterfly G. Beethavon
      - S. Marrier B. Blanc.
    - 9. Il Trovatore I. Humperdinos

- 10. William Tell J. Menotti

- 11. Lohengrin
- 12. The Barber of Seville
- 13. Amahl and the Night Visitors
- 14. Rinaldo
- 15. Don Giovanni

## I. Spelling and Vocabulary List: -

- 1. opera
- 2. aria
- 3. orchestra
- 4. chorus
- 5. oratorio
- 6. lyric
- 7. soprano
- 8. alto
- 9. tenor
- 10. bass
- 11. baritone
- 12. overture
- 13. prelude
- 14. Wagner
- 15. Rossini
- 16. Verdi
- 17. Mozart
- 18. coloratura

nell L Hilliam Toll J. Men

11. Lobertgrin

16. The Barber of Seville

15. amint and the Might Visitors

14. Rimaldo

IG. Don Glovennt

I. Spelling and Vocabulary Lights-

I. opera

alus .8

3. orchestra

apriorio .

5. craterio

6. Ipria

T. population

S. almo

S. conor

nesd .O.

onofived .II.

12. dwarture

dis. grelinde

14. Negmer

15. Bossini

16, Vordi

IT. Mogast

18. oulorsture

- 19. recitative
- 20. libretto

## IX. Suggested Evaluative Procedures:

- A. Distribute copies of the "suggested activities" so that each student may select his own project.

  Class time should be allotted for directed study in this area.
- B. Matching Test.
- C. Show the film <u>Inside Opera</u>, with Grace Moore, and follow this with a class discussion to get students' reaction to this unit. This is important in order that revisions can be made in teaching this unit.
- D. Each member of the class might write a composition telling what he has gained through this study of the opera; in what way his views have changed since the beginning of work with the unit; and/or what music he enjoyed the most.

## X. Correlation and Related Activities:

- 1. Make a chart to show, chronologically, when the great opera composers lived and their greatest works.
- 2. Choose a composer you would like to know more about and read about his life. Give a report

20

19. redication

20. libroths.

# IX. Suggested Evaluative Procedures:

- "autations bereegen" one to setoop sandirant .a.

  Joseph state may select his own project.

  Olane time should be silobted for directed stady
  - B. Manching Toot.
- Color the film Inside Opera, with Grace Moore, and Follow this with a class discussion to get stude dente: reaction to this unit. This is important in order that revisions can be made in beaching this write.
- D. Each comber of the class might write a composition telling what he has gained through this study of the course in what way his views have changed aince the beginning of work with the unit; and/or what west west he enjoyed the most.

# X. Correlation and Related Activition:

- the great opera componers lived and their ches greatest works.
- 2. Change a componer you would like to know care about the life. Cive a report

- to the class on your findings.
  - 3. Select one of the operas not discussed in class and tell the class about it. Perhaps the teacher will be able to play a selection from the opera you have chosen.
  - 4. Construct a stage set and, using clay or cardboard figures, make a scene from one of the operas you enjoyed the most.
  - 5. Tell the class about your experience "at the opera." Show us a program. What was it like?
  - 6. Make a report on some of the well-known opera stars of today.
- 7. Find out when the Metropolitan Opera is coming to town. What are they planning to do this season? Are there any other opportunities to hear opera nearby?
- 8. It is said that Rossini was an inveterate joker. Refer to Ernest Newman's book Stories of Great Operas, page 237, and find out what practical joke he played in one of his early operas.
- 9. Verdi wrote one of his operas on the occasion of the opening of the Suez Canal. Read all about it in Famous Composers for Young People by Burch and Wolcott, page 119.

continue on your findings.

- class and tell the opera about it. Perhaps.

  The passenge will be able to play a selection

  the opera you have chosen.
- tonatruos a stage set and, untur slay or cardboard figures, suke a soone from one of the aperas you anjoyed the most.
- 5. Tell the class about your experience "at the Thint opera." Show us a program. What was it like!
- y. Find out when the Hetropolitan Spece is towing to test town. Must one they planning to do this to seement are there any other opportunities to best opportunities to
- 8. It is said that Sourist was an inversely joker. Herer to Ermast Heaman's book Sterios of Orest Orests, page 237, and find out what prestical joke he played in one of his early operas.
- of the opening of the Sums Canal. Need all stands of the Sums Canal. Need all stands and the Function Component for Tours racple

- 10. Pretend that you are a newspaper reporter living in Rome, in 1853, and that you have to review Verdi's new opera, Il Trovatore, after its opening performance on the evening of January 19. You will get some good ideas from Kinscella's book Music and Romance, page 199.
- 11. If you like short stories, read about Richard Wagner and Giuseppe Verdi in Great Composers, by Freeman and Whittaker.
- 12. Gluck (1714-1787) has been called the "father of modern opera." See if you can find out why, and report your findings to the class. Refer to Famous Composers for Young People by Burch and Wolcott.
- 13. Here are some more interesting stories for you to read in Franciska Schwimmer's book Great

  Musicians as Children:

How a Box on the Ears Opened the Way to His Career, page 54, about Verdi

Opera as an Appetizer, page 99, about Gounod His Most Heroic Deed, page 152, about Wagner

- 14. Can you find out when and where the first opera was produced? Consult Music and Romance by Kinscella.
- 15. Following the plan in Minute Biographies by Niesenson and Parker, make for your notebook

27

- 10, merend and you are a newpaper reporter

  11ving in Bone, in 1853, and that you have to
  review Verdi's new opers, Il Trovatore, after
  the agening performance on the evening of
- Ine opening performance on the evening of January 19. You will get noon good ideas from Municipals and Konance, case 199.
- 11. If you like abort stories, read about Missard Wagner and Oluceppe Verdi in Orear Componers, by Freeman and Whittaker.
- 12. Giock (1714-1767) has been called the "father of undern epote." See if you can lind out sky, and report your findings to the class. . Refor to Finous Composers for lower Pagels by Sures and Malockt.
- 13. Here and to remark a constant a book or or to the constant of the constant
  - How a Box on the Ears Seesed the Way be
- Opera as an appetimer, page 99, about december His Most Heren page 157, about Magner
- 14. Cin you find out when and where the first operate was produced? Consult Muste and Herman by
  - 15. Following thm plan in Minute Bloomsblag by Missenson and Perker, make for your novebealt

several minute biographies of the composers you have learned about during the study of this unit. This should include a sketch of the composer and a few pertinent facts about his life and his works.

- 16. Perhaps you would like to make, for your notebook, a manuscript copy of themes from the various opera selections you have heard.

  Consult the teacher for reference materials.
- 17. If you are clever at drawing, sketch one of the characters from one of the operas you have been studying. Make it as colorful as possible.
- 18. Dorothy Caruso has written a biography of her late husband, Enrico Caruso, the famous tenor. See if you can find it in our school library or in the town library.
- 19. Taking an orchestral theme you have heard recently, see if you can make up a lyric of your own which the class could sing and thereby remember the work more easily.
- 20. Make up a quiz for the class on information you have learned through this unit.
- 21. Take a project of your own choosing and carry it through, reporting your discoveries to the class.

To the abulant about during the study of the couponers to the study of the study of the study of the couponers and a few partiannt facts should be study of the state about the state about the state and a few partiannt facts should be state about the state and the state about the state about

id. restape you would like to make, for your notebook, a manuscript copy of themes frue the various opera selections you have heard.

Geneult the teacher for reference materials.

To gon are oleven an drowing, akeren one of the event run boys, the cincratal and food and it as colorful as possible.

See if you can find it in our nohool likeary

on the time town kings with a line of the contract of

19. Teking an orchwerest theme you have heard to recembly, one of you can release by a typic of

thereby resember the work more care.

30. Makes up a quite for con class on information

.you have learned through thits only.

eds of netwoyceald montagers of descript of

## XI. Teacher Notes and Suggestions for Improvement:

# XII. Bibliography:

- 1. Bayer, Marion, and Peyser, Ethel. How Music Grew. New York: G. B. Putnam's Sons, 1939.
- 2. Brower, Harriet. Story Lives of Master Composers. New York: F. Stokes and Company, 1937.
- 3. Burch, Gladys, and Wolcott, John. Famous Composers for Young People. New York: Dodd, Mead and Company, 1939.
- 4. Caruso, Dorothy. Enrico Caruso, His Life and His Death. New York: Simon and Schuster, 1952.
- 5. Cross, Milton. Complete Stories of the Great Operas. New York: Random House, 1943.
- 6. Dike, Helen. Stories from the Great Metropolitan Operas. New York: Random House, 1943.
- 7. Freeman, Warren S., and Whittaker, Ruth W. Great Composers. New York: Abelard, 1952.
- 8. Hartshorn, William C., and Leavitt, Helen S. Prelude. Boston: Ginn and Company, 1940.
- 9. Hartshorn, William C., and Leavitt, Helen S. Progress. Boston: Ginn and Company, 1940.
- 10. Kinscella, Hazel Gertrude. Music and Romance.
  Camden, New Jersey: RCA Manufacturing Company,
  Educational Division, 1941.

# HII. Hibliomanphy:

- 1. Regar, Marton, and Popear, Ethel. How Harte Ores.
- 2. Brower, Marriet. Stary Lives of Master Composers.
- 3. Burgh, Gladys, and Woloott, John. Famons Conposers for Young People. New York; Eddd, Head and Company, 1979.
- 4. Carcao, Dorothy. Engley Carcao, Mis Life and Mis Desch, Low York: Simon and Schuuter, 1952.
  - 5. Orons, William, Course Stories of the Great
- nafilonouted Jeorg and word metroph .neled .out .0
- 7. Freeze, derron S., and Whittenker, Ruth W. Great
  - S. Harteherm, William C., and Leavist, Halen S. Prelude. Do toni Gins and Company, 1980.
  - 2. Martahorn, William C., and Leaviet, Helon S., Programs, Meatons Oim: and Conneny, 1940.
- 10. Kinfoells, Resel Certrode. Music and Rowenge.

  Sendam: New Jersey: RCA Manufacturing Company,

  Educational Division, 1941.

- 11. McGehee, Thomasine. People and Music. New York:
  Allyn and Bacon, 1931.
- 12. Newman, Ernest. Stories of the Great Operas. New York: Garden City Publishing Company, 1930.
- 13. Nisenson, Samuel, and Parker, Alfred. Minute Biographies. New York: Grossett and Dunlap, 1931.
- 14. Pitts, Lilla Belle. Music Integration in the Junior High School. Boston: C. C. Birchard and Company, 1936.
- 15. Schwimmer, Franciska. Great Musicians as Children. New York: Doubleday and Company, 1929.
- 16. Siegmeister, Elie. The Music Lover's Handbook.
  New York: William Morrow and Company, 1943.
- 17. Spaeth, Sigmund. At Home With Music. New York:
  Doubleday and Company, 1946.

- 11. Medelme, Thomastne, People and Music. New York:
- 12. Hewman, Strate. Stories of the Oreal Operas. Now York: Cornery, 1930.
  - 13. Historian, Samuel, and Parker, Alfred. Minute, Atlanta, Manuella, Manuella, Gronestt and Dunlan, 1931.
  - Jamior High School. Beston: C. C. Birchard
  - 15. Schwimser, Franciska, Great Musicians as Chil-
  - 16, Sleggestater, Elle. The Music Lover's Sandbook.
  - 17. Spaceh, Signond, At Eque Vill Munic. May York; Docuteday and Cocoon, 1940.

# UNIT IV

Title of Unit: Christmas in Many Lands	
Broad Field: Arts - Culture	
Division of Broad Field: Music	
Level of Work: Seventh Grade	

WI TIME

Tible of Units | Dirigings in Many Lands

Studion - and ablete brown

Division of Spand.Finite: Rosto

Level of Mores, Seventh Crade

- I. Title of Unit: Christmas in Many Lands
- II. Overview: Significance of the Unit: This unit should lead the pupils to a better understanding of the people of other countries by acquainting them with their customs, traditions and music. It is a common goal of all educators to have the children of today, who will be the leaders of our country tomorrow, learn how to live with one another, and to promote a better world in which all may live in peace. It is suggested that the pupils select the countries about which they would like to learn. The writer of this study also suggests that the culminating activity for this unit be an assembly, presented to the school by the seventh grade class, or by classes engaged in the study of Christmas in many lands.

## III. Introducing and Motivating the Unit:

- A. Introductory activities: -
  - 1. Class discussion to select the countries which the boys and girls would like to visit.
  - The following countries have been selected for this unit - France, England, Czechoslovakia, Germany, Italy and Spain.
- B. Core activities:-

The overviews algorithments to a better understanding of the people of other countries by sequalities then the people of other countries by sequalities then with thair customs, traditions and suchs. It is a common goal of all advestment to have the children of today, who will be the leaders of our country to-countries, the tradition of our country to-people a botter would in which all may live in people a botter would in which all may live in countries about which the pupils acled the countries about which they would like to learn, or or writer of this study also suggests that the presented to the study of the seventh grade class, or by classes engaged in the study of Christmas is any leade.

# III. Introducing and Mativaring the Unit:

- A. Introductory activities: -
- 1. Class discussion to select the countries which the boys on this would like to state.
- 2. The relicuing countries have been selected for this unit France, England, Caschoelovakia, Germany, Italy and Spain.

B. Corm noutytoles:-

- 1. It is suggested that the children might be divided into committees to investigate the different countries.
- 2. Following are some of the activities to be carried on by the committees
  - a. Location of country on the map
  - b. Customs and traditions
  - c. Special foods
  - d. Currency of the country
  - e. Native costumes
  - f. Legends
- g. Songs
  - h. Folk dances

## IV. Teacher Objectives:

V. Student Objectives:

Needs Anticipated:

VI. Pupil Problems and VII. Learning Experiences:

od dagie neeblido old tade becongen al ag

different dountries.

ed of selffvitos out to eson ore paiweling .

- assittance edt, gd po belignen

a. Lonation of country on the cap

m. Contons and traditions ..

a. Special Foods

d. Currency of the country

a, Mative contunue

L. Dogenia

gangs .s

manhous strong on

oderizont V. Student Objections

Pupil Problems and VII. Teamsing Courtenous

bus enelding lique .IV

- VIII. Materials, including Teacher Background, Content, etc.:

  A. Films:-
  - 1. Chanton Noel, 1948 National Film Board of Canada 10 minutes
  - 2. Christmas Carols, 1947 National Film Board of Canada 10 minutes
  - 3. George Frederick Handel United World Films -
  - 4. Merry Christmas, 1949 Sterling Films 12 minutes
  - B. Recordings Carols, Hymns and Other Christmas

    Music:-
    - 1. Carols, by The Robert Shaw Chorale Victor #IM-1112
    - 2. Christmas Carols, by The Royal Choral Society
      (with Sir Malcolm Sargent conducting) London LS-52
    - 3. Ceremony of Carols, by Britten The Robert Shaw Chorale Victor #LM 1086
    - 4. Motets for Christmas Decca #DL-9649
    - 5. The Nutcracker Suite Waring Glee Club and Orchestra Decca #CU-117
    - 6. Sleigh Ride Boston Pops Orchestra Victor #101484

A. Filmes-

- To bused sife femalian 5001 . India moderate . I
- 2. dictates Carola, 1947 Mational File Board of Caroda 10 minutes
- anity blyow hadded IshmeR delyahest eggoed .g
  - 4. Herry Christman, 1949 Sterling Piles 12
  - B. Feenrelings Carole, Myene and Other Christman
  - 1. Fareld . by The Robert Mars Chargels Victor
- 2. Christman darole, by The Royal Uncrel Seciety (with Sir Malcola Sargent conducting) -
  - 1. Corescony of Carola, by Dritten The Robert Shaw Chorale Vieter FIM 1085
    - A. Mobels for Christman Daces doL-9649
  - 5. The Mutersoner Juite Waring Gles CLub and drehestra Decem ACU-117
  - 6. Sleigh Bide Seaton PoperOrchowsia Victor

#### C. Songs: - Carallel and Carall

- 1. American Singer, Book VII
  - a. "Christmas Greeting," C. Valentine, p. 201.
  - b. "It Came Upon the Midnight Clear," R. Willis, p. 202.
  - c. "Angels We Have Heard on High," French air,p. 203.
  - d. "We Three Kings," John Henry Hopkins, p. 204.
  - e. "The First Noel," from the French, p. 204.
  - f. "O Little Town of Bethlehem," Redner and Brooks, p. 208.
  - g. "What Child is This," English carol, p. 211.
  - h. "Deck the Halls," Welsh air, p. 211.
- 2. Glee Club Music for Treble Voices, by Gibb and
  Morgan
  - a. "O Come, O Come, Emmanuel," Gregorian, p. 35.
  - b. "At the Manger," French air, p. 41.
  - c. "Songs of Praise the Angels Sang," Spanish, p. 61.
- 3. Rounds and Canons Book Wilson
  - a. "Dona Nobis Pacem," p. 12.
- 4. Sing Along Ginn and Company
  - a. "Hark the Herald Angels Sing," Mendelssohn, p. 48.
  - b. "How Joyful Are the Tidings," from the French, p. 49.
  - c. "When Noel Was Come," French-Canadian, p. 50.

C. Designation of the state of the state of

1. Assridan Singer, Book VII -

"Christians Greating," C. Valentine, p. 201.

b. "It Came Upon the Widnight Clear," R. Wil-

o. "Angola We Have Heard on High," French air,

d. We three Minger," John Henry Hopkins, p.

e. 'The First Woel," from the French, p. 204.

f. "G witter Town of Methielms," Redner and hardes, p. 208.

g. Primes Child is This," Sogilar cardil, p. 911

it. "geom the Salls," Welsh sir, p. '51

B. Que dolo Hung for fresh sologe, or Gibb and

a. "o dome, o dome, hemanuell" drogorian, p. 35.

t. "At the Hanger," French eir, p. 21.

e. "Somes of Praise the Angels Sang," Spunish

3. Nounds and Danons Look - Wilson -

a. "Bona Mobia Pacom," p. 19.

- vengence bes male - analy male ..

a. "Hark the Esteld ingels Sing," Nondoleschn,

b. Hen Joyana Are-the Tidings, I from the

o. "When Hool Was Cowo," French-Canadian, p.

- d. "I Heard the Bells," by John B. Calkin, p. 51.
- e. "Jesu, Snowy Lamb," Polish air, p. 52.
- f. "Say, Good Shepherds," French carol, p. 53.
- 5. Sing Out C. C. Birchard and Company
  - a. "Villancico Vasco," Basque Noel, p. 166.
  - b. "See How the Universe," by Jean Baptiste de Lulli, p. 166.
  - c. "Hark, Now, O Shepherds," Czechoslovakian air, p. 167.
  - d. "Shepherds of the Province," French, p. 168.
  - e. "Ivy and Holly," Irish, p. 169.
  - f. "Rise Up, Shepherds, and Follow," Negro spiritual, p. 170.
- g. Mummers' Song Old English, p. 170.
- / 6. Singing Juniors Ginn and Company
  - a. "Christmas Bells," by Robert W. Gibb, p. 152.
  - b. "Christmas," German carol, p. 153.
  - c. "Good King Wenceslaus," English, p. 154.
  - d. "Hark, the Herald Angels Sing," Mendelssohn, p. 155.
  - e. "O Little Town of Bethlehem," by Redner and Brooks, p. 156.
  - f. "Lullaby on Christmas Eve," by Christiansen, p. 156.
  - g. "Beside Thy Cradle Here I Stand," by J. S. Bach, p. 158.
  - h. "Rise Up, Shepherd, and Follow," Negro spiritual, p. 160.

- d. "I Wente the Belle," by John B. Calkin,
  - "Jesu, Snowy Lamb," Foliah air, p. 52.
- f. "Say, Good Shepherds," French carel, p. 53.
  - S. Sing Dut C. C. Birchard and Company
  - a. "Villancico Vasco;" Manque Mool, p. 105.
    - b. "See Now the Universe," by Joan Maptinto
  - e. "Mark, New, C Shephords," Csechoslovskian
- d. "Shapherds of the Pravince," Franch, p. 168.
  - e, "Ivy and Holly," Irian, p. 169.
  - el "Miss up, America, and Follow," Magra
    - g. Hugasan' Song Old English, p. 170.
      - . Singing Junious Gint and Company -
  - a. "dnristana. Holis," by Robert W. Oibb, p.
    - b. "Obrintana," German carol, p. 153.
  - o. (Good Sing Venceslane, English, p. 158
- d. "Hark, the Estald Angels Sing," Mesdelssonm,
- o. "O Little Tome of Bethlehem, "- by Redger and Brooks, p. 136.
- reconsidered of ".ovs cantered no vesitate . t
  - g. "Baston Thy Cracks Here I Stand, by J. S.
    - b, "Hime Up, Enopherd, and Follow," Hegers

- i. "One Christmas Morning," Negro spiritual, p. 161.
  - j. "Deck the Hall," Welsh air, p. 162.
- 7. World Music Horizons Silver, Burdett and Company
  - a. "This is the Day," Bartholomew, p. 165.
  - b. "O Holy Night," Adam, p. 166.
  - c. "Carol of the Birds," French air, p. 169.
- d. "Good Christian Men Rejoice," German air, p. 171.
- e. "Carol of the Flowers," French air, p. 172.
- f. "Babe of Bethlehem," American carol, p. 174.
  - g. "Jingle Bells," Pierpont (American), p. 177.
- D. Plays and Stories: -
  - 1. Christmas in Germany, by William H. Crawford Oxford University Press, 1949 -
  - a. This is a book of short stories. Among them is the story of how "Silent Night" came to be written. It is suggested that some of the class might like to read this and present it to the class as a short play.
  - 2. In Christmas Carol Land, by E. S. Dykes Beachy, published by Walter H. Baker Company, 1948
    - a. This is a play in which two American children meet the children from many different countries. There is opportunity to use as many children as the stage will hold.
  - 3. 1001 Christmas Facts and Fancies, published by
    A. T. De La Mare and Company, 1938.
- E. Suggested Original Script for Assembly Program,

Indiates organization, " mero matricus."

"Dook the Hall," Melan air, p. 162.

the Statute Northean - Silver, Burdett and

- Voteston

a. "This is the Day," Barthologes, p. 155.

b. "O Holy Wight," Adem, p. 155.

of the Birds," French air, p. 169.

d. "Good Christian Men Rejoice," German air

of "Carol of the Flowers," French air, d. 172.

f. "Sobs of Sathlehee," Augstone earnly p. 179

."Ilagle Bello," "ierpono (seericen); e. 1971.

The Player and Sacciant-

I. Christman in Director, by Millian H. Crawided "-

Diet Telebrates Assess 1346 -

poors: .metroja frode le sleed a pi titl .metroja de sent de s

P. In Christma Carol Land, by S. S. Dylon Soucky,

poblished by Walter H. Below Congeny, 1945 -

a: This as play in which two American children dren deep discerno dren most the abildren from the constitute to use an countries to opportunity to use an many abildren as the stage will bold.

3. 1002 dartistes Pacts and Janotos, published by

A. T. De La Mare and Company, 1938.

E. Suggested Uriginal Soriot for Assembly Progress.

entitled Christmas in Many Lands: 
(There are seven speaking parts: Narrator,

French child, English child, Czechoslovakian

child, German child, Italian child and Spanish child.

The narrator introduces the program and interviews a child from each country. Each child, as he is introduced, relates some of the interesting facts about Christmas in his native land. Costuming may be done simply, to suggest the native dress, and it is very possible that the children might bring in costumes from home. Sewing classes in the school, too, may be interested in helping with this part of the program.

This can be followed by the singing of one or two appropriate carols by the choir. Singers from several classes might be used for the choir, even for the glee club.

## NARRATOR:

Did you ever imagine what Christmas might be like in other countries? For our program this morning we shall try to present for you a picture of Christmas as it is kept in France, England, Czechoslovakia, Germany, Italy and Spain.

At Christmastime, in France, the emphasis is on the religious service in the church. There, at

entitied Christman in Many Landar(Tours are seven speaking nertal Serraten,

Promes child, Imgiteh child, Caschoolevakine
entid, German child, Etelian child, Sanish chil

The marrator introduces the progres and interviews a shild from each downtry. Each child, as
he is introduced, relates some of the intercepting
facts about Christees in his native land. Costuning may be done simply, to suggest the native
dress, and it is very possible that the native
might bring is sections from home. Seming the calcius
in the second, too, ony he intercepted in calcius
with this pays of the progress.

This can be followed by the singing of use or the appropriate careful by the choir. Singers from several classes sight to used for the choir, went for the glee clop.

## S. HOT STRAN

Christmas, the crèche is lighted up with tricolored candles. These candles are lighted each
evening until Epiphany, the family gathering
around, each night, to sing Noëls. The universal
custom of exchanging gifts is carried out on New
Year's Day. The sending of cards is more extensive in France than it is in most countries. On
this occasion it is almost a duty to mail greetings to every acquaintance you can recall. In
fact, the average person will feel neglected if
he does not receive at least one hundred cards.
In France, even the house cat fares well during
the Christmas festivities. She is given all she
can eat because it is considered bad luck to have
a cat meow on Christmas Eve.

Now, perhaps, little Micheline Raphael will tell us something more of Christmas in her country? FRENCH CHILD:

Yes, as you have said, Christmas activities extend past Christmas Day, and on New Year's Eve, young men go from door to door, singing folk songs and ballads. At every house visited, donations for the poor are received. By dawn the singers have gathered generous stores for distribution among the needy - a task attended to immediately

The formation attended to be a local to be convert to be convert the best convert to be convert.

Yes, us you have said, Christman scrivities or tend on and past tend past Christman, and on new Year's Eve, young tend tend good to door, singing folk some and believe. At every house wisted, dominions for the poor are received. On dawn the almost have good are received. On dawn the almost have account the namedy - a tend account of the titled and the seal account the mandy - a tend account of the titled and the seal account the seal account of the titled and the seal account the seal account of the s

after the morning mass on New Year's Day. Later there is a family dinner at grandfather's house. All the children from the oldest to the youngest gather about the table to enjoy the delicacies.

NARRATOR:

Thank you, Micheline.

(Announces French carols to be sung by the Choir.)

#### NARRATOR:

The Christmas festivities in England begin the day before Christmas and continue until January 12th. On Christmas Eve, the Yule Log is brought in and laid in the fireplace. There is an ancient practice of burning the Yule Log and afterwards laying aside the last embers with which to start the next New Year's Eve fire. Here is Harry Whitefield, who will tell us something of the Christmas Mummers and, perhaps, explain about what the English call Boxing Day.

# ENGLISH CHILD:

December 26th is known as Boxing Day and is observed on a scale almost equal to that of Christmas Day. Boxing Day was originally the day on which the village priest opened the poor box in

88

there the a family dispert at grandfather's house.

there is a family dispert at grandfather's house.

All the children from the oldest to the youngest estimated the choice the table to enjoy the delicavion.

bank you, Michaline.

(announced Franch queols to be sung by the Choir.)

and the state of t

\*\*\*\*\*\*\*\*

# ASSOCIATION.

The Shristman featisties in England begin, the day before Christman and continue until Jaquery lead, on Christman Bya, the Tule Log is brought in and laid in the Fireplace. There is an analant practice of beinting the Yule Log and afterwards laying eside the last embors with woich to start the next New Year's Eve fire. Here is Harry White-field, who will tell us something of the Christman field, who will tell us something of the Christman Harry and the call Borther pay.

# ACTUAL ERPOON

Evecabor 20th is known as Soxing Day and is cheered on a seale-simple to that of Cheist-sea Day. Boxing Day was, originally the day on which is the the poor box in

the parish house and distributed the money it contained. Nowadays, on Boxing Day, the public servants are remembered with gifts and boxes of food.

The Christmas Mummers are still in existence.

At Stratford-on-Avon the Christmas Mummers perform
just as they did over three hundred and fifty
years ago, when William Shakespeare was an interested spectator. On one point I must disillusion
you about Christmas in England: If you are visualizing a blanket of white snow over the countryside, such as Dickens describes in his books, you
are doomed to disappointment. There has not been
any old-fashioned holiday weather in our country
for many years.

#### NARRATOR:

Thank you, Harry.

(Announces English carols to be sung by the Choir.)

#### NARRATOR:

Carol singers, carrying miniature Bethlehem scenes, are very popular in Czechoslovakia.

Formerly, these singers were adults, who received gifts in appreciation of their singing. Today,

The part of the sale distributed the woney it contained. However, on Boxing Day, the public servanter are remandered with gifts and boxes of feed.

The Contactus Numbers are still in existence, at Experience con-amon the Charletenes Numbers perform jest at they did over three hondred and lifty years ago, when William Shekespears was an interprete speakage. On one point I wast disillusion you about Christens in England: If you are visualizing a blanker of white snow over the country-aids, such as Dickens describes in his becks, you side, such as Dickens describes in his becks, you are does not described in his becks, you are does not described in his becks, you are does not described him not been and old-fachioned hallday seather in our country for many years.

# ROWARDAN

MARKE YOU, HARRY.

(Aminounces English carols to be sung by the Choise.)

............

# HATTAREAS.

darpi singers, carrying winisture Detailedon sounds, are very popular in Casendalovskis, Formalty, those singers were adults, who received gifts in appreciation of their singing. Today,

they are peddlers selling home-made toys. The Christmas season lasts until the "Festival of the Three Kings." In some sections, boy carol singers, impersonating the Three Kings and dressed in fantastic costumes, go from house to house.

I should now like to call on Ilonka Solomon, who may enlighten us further about Christmas as it is kept in Czechoslovakia.

#### CZECHOSLOVAKIAN CHILD:

Our Santa Claus is called St. Mikulas and, as the story goes, he comes down from Heaven on a golden rope and wanders about the earth looking for good children. Our stockings are hung near the windows on December 5th. On Christmas Eve, families gather around the tree and fortunes are told.

# NARRATOR:

Thank you, Ilonka.

(Announces Czechoslovakian carols to be sung by Choir.)

# NARRATOR:

Some say that the first Christmas tree was Swedish, others say it was German. But it is nice

WB.

they are peddlers solling hums-onde tops. The Christman measure until the "Pesttral of ... the Three Minger" In some sections, boy darel, singers, impersonating the Three Mings and dressed in fundants account to the top house to imperson. I should now like to call on license to imperson, who may emitghten as further about Chrisims as

\*GLIND HATHAVELEOUPER

Our Sente Class is called At. Mikules and, as the edge of the class of a court the edge of the court trou Heaven on a called the carts in looking for good children. Our stockings are hang near the calles on December 5th. On Christmas-live, told.

# RECEASEAR

Thank you, Hocken.

(Announces Cauchoslovakian carola to be sung by

I STREET LAND

Enem, may night the first Christness true won-

to imagine that it came down to us from the German custom of greeting guests at Christmas with small trees ablaze with candles. According to legend, in Germany, St. Nicholas comes the night before December 6th and checks up on the good and bad children. He brings nuts, apples and sweets. On Christmas Eve, the Christ Child comes with presents. Boughs put in water to bloom on Christmas Day are an old custom.

Now I shall call on Janne Scheiderich to tell us something more of Christmas in Germany.

GERMAN CHILD:

In our land, where many traditions began, the holiday extends over a period of three days. By unanimous consent, all kinds of work are suspended the day before the holiday, and activity is not resumed until two days after. When dusk falls on the night before Christmas, the streets are emptied, and there is a general gathering around the family tree. Gifts are exchanged, and good cheer prevails until a late hour.

# NARRATOR:

Thank you,	Janne.						
(Announces Ger	rman carols	to	be	sung	by	the	Choir.)

20

to insighte that it uses down to us from the Germen ecotor of greating goods at Shristman with
cost trees ablass with candles. According to
logend, in German, Dt. Michalas comes the wight
before Decomber the and checks up on the good and
but shildren. He brings mits, apples and awase.
On destables Eve, the Christ Child comes with
provence. Bought publis anter to bloce on Christprovence. Bought publis anter to bloce on Christ-

May I while the constant of the state to be to b

In our land, where many breathtone organ, the holyday estends over a parted of three days. The delices of the supplement of the car before the holiday, and activity is not the days after. When dusk falls on the bight before the days after. When dusk falls on the dight before theretas, the atroche are expensed and the family described and chere is a general gathering around the family these of the atroche and cherry provedly the late hour.

# SECTABLE AND

Anticipate Certain cercia to be cone by the Choir

#### NARRATOR:

The creche, or presipio, is the center of the Italian Christmas celebration. Many of these are real works of art. On Christmas Eve, everyone goes to church, and on Christmas Day there is a big feast. Presents are given, not on Christmas but on January 6th, Epiphany Day. A kindly old witch, called La Befana, brings presents to good children. Here is Maria Perrata of Italy.

#### ITALIAN CHILD:

Of course you know that you climate at the Christmas season is quite different from what you have here in New England. So flowers, instead of evergreens, are used for decorating the homes and churches. Throughout the Christmas season, carolers may be heard singing from their gondolas.

#### NARRATOR:

Thank you, Maria.

(Announces Italian carols to be sung by the Choir.)

......

# NARRATOR:

With the first star on Christmas Eve, lamps are lighted in the windows in Spain. There is a nacimiento, or manger, in every home, and after

-89

A STANSANDAN

The graphe, or president content of the content of

# ICLIED HAS LESS

Christman squage to descript from what you obtain to the continue of the conti

# 12000000

Thank you, Marta.

(announces Italian escale to be sund by the Chely,

# NAMES AND ARCHITECTURE

Signated in the windows in every home, and after an endealers, in every home, and after

breakfast on Christmas morning, parents and children dance around it singing carols. Every year, it is said, the Magi, hurrying on their way to Bethlehem, pass through Spain and leave gifts for the good children.

Will you, Carmen Morales, tell us more about the Spanish Christmas?

#### SPANISH CHILD:

Yes, the Wise Men journey to Bethlehem and, on the Eve of Epiphany, the children fill their shoes with straw and place them on the window sills for the horses of the Wise Men. In the morning the straw is gone and the shoes are filled with presents.

# NARRATOR:

Thank you, Carmen.

(Announces Spanish carols to be sung by the Choir.)

. . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . .

# NARRATOR:

(The narrator should close the program with a few appropriate remarks and, it is suggested, the audience might join together at this time in the singing of several of the well-known carols.)

besaining on Christman worning, parents and children dance around it singing carols. Every year, to in estd, the Magi, hurrying on their way to Hellateless, pass through Spain and leave gifts for the good children.

Vill you, Carsen Moreles, tell us wire about

#### GILLIO HATRATO

Yes, the Wise Mon Journey to Bethlehem and, on the Eve It is their on the Eve It their shoes with atree and place then on the window sills for the horses of the Wise Men. In the will the wise shoes are filled the shoes are filled with presents.

# PROTABILIN

Thank you, Carnon.

(Annaunces Spanish carels to be sung by the Choir.

# PROPAGRAM

(The marrator should close the program with a few appropriate remarks and, it is suggested, the cudience wight join together at this time in the starting of several of the well-known carola.)

#### F. Spelling and Vocabulary List: -

- 1. Christmas
- 2. England
- 3. France
- 4. Germany
- 5. Czechoslovakia
- 6. Italy
- 7. Spain
- 8. creche
- 9. Epiphany
- 10. festivities
- 11. Noel
- 12. manger
- 13. boughs
- 14. holly
- 15. candle
- 16. angels
- 17. shepherds
- 18. choir
- 19. custom
- 20. tradition

# IX. Evaluative Procedures:

A. The class may wish to discuss what they feel they have learned through this study of Christmas in many lands, expressing those ideas which they

William to the second of the s

noithbut .00

IN PARTIES TOUGHT .XI

A. The plane upy wish to discuss what they feel they had been at the states in the same leaves to the story of the same leady at the same leady and they

found most interesting.

- B. It is suggested that the class might write an original dramatization to be presented for an assembly program to the school as a culminating activity to this unit of work.
- C. Perhaps each student would like to write a short paper telling in what ways he has grown through this unit study.

#### X. Correlation and Related Activities:

- A. Can you find out how to say "Merry Christmas" in any languages other than English? If so, copy it on the board and teach the class what you have learned.
- B. It might be interesting for the class to see
  Christmas cards from other countries. See if you
  can find some.
- C. We have been learning about the peoples of many countries. What about their currency? How does it differ from ours? Can you find some foreign money to show the class? What would it be worth in American money? Maybe the teacher can help explain its value.
- D. Could you make a map to point out all the countries we have learned about during this unit of study?

Tound west tater tent

- a retained descention to be presented for on a confidence of the present descent of the present of the present the action of the present of the action of the present of the action of the present of the actions.
- o. Percopie seek stilled would like to write a thorny mays be hed green through

# x. Correspantion and Related Activities:

- any languages other than English? If so, copy it
  on the beard and teach the class what you have
- 3. It algot be interesting for the class to central out it you can find some.
  - O. We have been learning about the peoples of meny countries. What about their ownroncy? New does the differ from owner dam you find some foreign maney to show the class? What would it be worth in American some? Maybe the teacher one help are the teacher one help
  - D. Could you make a map to notes out all the country tries only of arres we have learned spout during this unit of

TEDMOR

- E. A very nice display case could be set up to show the rest of the school what we are doing. Can someone find a doll dressed in the native costume of her own country? If not, perhaps you can find some pictures to illustrate the different ways of dressing in other countries.
- F. Would it not be fun to get some first-hand information from some boy or girl of your own age
  who lives in a foreign country? If this idea
  appeals to you, see your teacher about contacting
  the International Friendship League.
- G. At Christmas time, a great deal of cooking is done in many homes. See if your mother has any special recipes that originated in a foreign land. If you are interested in cooking, maybe you could try the recipe and bring the class a sample.
- H. Can you find any Christmas carols which are written in a foreign language? If so, bring them in to school and share them with the class.
- I. If you like to write letters, pretend that someone has written a letter to you asking how Christmas is celebrated in America. In your reply, try to think of all the different meanings Christmas has for people in this great land of ours.

58

The rear of the sense could be sens to the the total of the sense of t

p. would it not be fun to get some firet-band incommation from some boy or girl of your own ago
paid alive in a foreign sountry? If this idea
appeals to you, see your teacher about omitacting

o. At cheristear stee, a great cast of cocking is done
in many nomes. See if your nother has any special
recipes that originated in a fereign land. If
you are incornated in cocking, mayin you seed

H. Con you find any Christman narole which are written

I. If you like to write letters, protend that towers

has written a letter to you saiding how Christman

is estebnated in teering. To your reply, in to

tained of all the different esseings Christman has

for saight in this great land of ours.

#### XI. Teacher Notes and Suggestions for Improvement:

#### XII. Bibliography:

- 1. Bridgman, William C., and Curtis, Louis Woodson.

  The American Singer, Book VII. New York:

  American Book Company, 1947.
- 2. Coleman, Satis N., and Jorgensen, Elin K. Christmas Carols from Many Countries. New York: G. Schirmer, Inc., 1934.
- 3. Dykema, Peter W , Pitcher, Gladys, Stevens, David, and Vandervere, J. Lillian. Sing Out. Boston: C. C. Birchard and Company, 1948.
- 4. Gibb, Robert W., and Morgan, Haydn M. Glee Club Music for Treble Voices. Boston: C. C. Birchard and Company, 1939.
- 5. Glenn, Mabelle, Leavitt, Helen S., and Rebmann, Victor L. F. Sing Along. Boston: Ginn and Company, 1941.
- 6. Heller, Ruth. Christmas, Its Carols, Customs and Legends. Chicago: Hall and McCreary Company, 1948.
- 7. Hottes, Alfred Carl. 1001 Christmas Facts and Fancies. New York: A. T. de la Mare and Company, 1938.
- 8. Irving, Washington. Old Christmas in Merry England. Mount Vernon, New York: Peter Pauper Press, 1953.

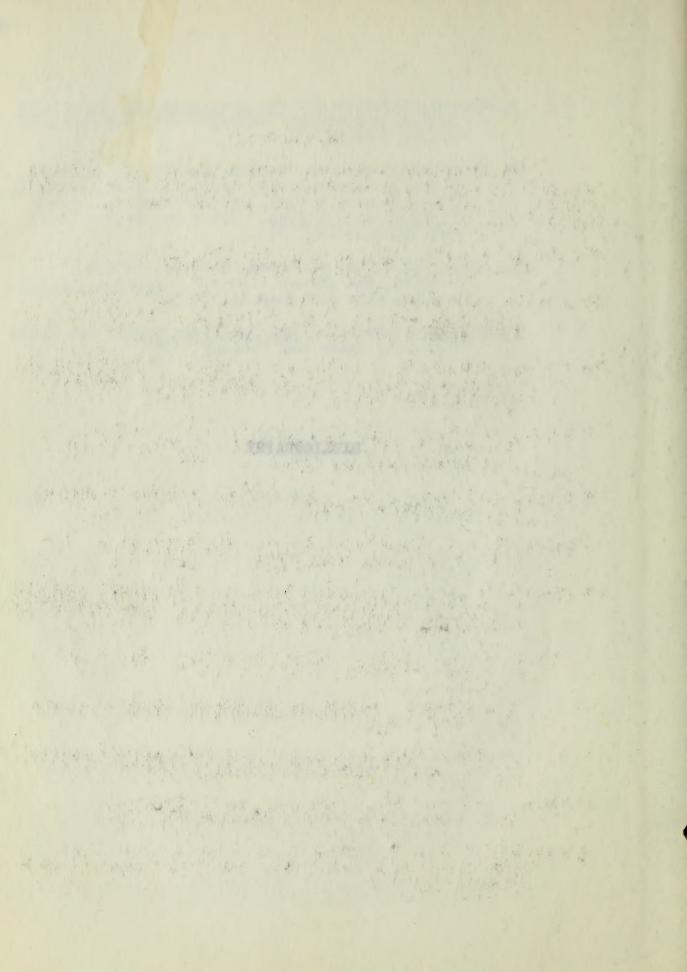
#### riplesessetfdid . IIX

- 1. Bridgens, William C., and Curtis, Louis Woodson.
  The American Minner, Book VII. New Yorks
  American Wook Company, 1947.
- 2. Coleman, Batts H., and Jorgenson, Elin H. Christmas Carols From Many Countries. Non Yorki O. Schirmst, Inc., 1934.
- 3. Dykama, Forer W. Fitcher, Cladys, Stevens, David, and Vandervers, J. Lillian. Dinc Ong. Roston:
- A. Gibb, Robert W., and Morgan, Hardo M. Glos Club Music for Greble Volcas. Boston: C. C. Mireture and Company, 1939.
  - S. Glonn, Mabelle, Lasvitt, Helen S., and Rebmann, Victor L. F. Sing Aleng. . 2808ton: Ginn and Company, 1941.
  - Lamenda, Chicago, Mall and McGreary Company,
    - Panetas, Alfred Carl. 1001 Christman Packs and Con-
- B. Irving, Washington. Old Christman in Marky Francisco.

- 9. Kremme, Torstein O. The Christmas Caroler's Book in Song and Story. Chicago: Hall and McCreary Company, 1935.
- 10. McConathy, Osbourne, Morgan, Russell V., Mursell,
  James L., Bartholomew, Marshall, Bray, Mabel E.,
  Birge, Edward Bailey, and Miessner, W. Otto.
  World Music Horizons. New York: Silver, Burdett and Company, 1951.
- 11. Pitts, Lilla Belle, Glenn, Mabelle, Waters, Lorrain, and Wersen, Louis G. <u>Singing Juniors</u>. Boston: Ginn and Company, 1953.
- 12. Weiser, Francis X. The Christmas Book. New York: Harcourt, Brace and Company, 1952.

- 9. Misses Toresets 0. The Christman Carolan's Book
- 10. McConstar, Onbourne, Morgan, Russell V., Morsell,
  James E., Bartholousw, Marchall, Mrsr. Mabel E.,
  Birge, Edward Bulley, and Minesper, M. Otto.
  Mordd Newle Nortzons, New York: Silver, Serdent and Company, 1951.
  - II. Vitte, Mills Belle, Glenn, Mahelle, Vatere, Lorrein, and Wersen, Louis G. Singing Juniors. Bouten: Ginn and Company, 1953.
- 18. Weiser, Francis X. The Christess Book, New Yorks Marcourt, Brace and Company, 1952.

BIBLIOGRA PHY



#### **BIBLIOGRAPHY**

(Particularly noteworthy references for one studying the unit method are indicated by two asterisks. Those references to be used directly with the units are indicated by one asterisk.)

- \*\* Alberty, Harold. Reorganizing the High-School Curriculum. New York: The Macmillan Company, 1950.
- \*\* Anderson, Vernon E., Grim, Paul E., and Gruhn, William T.

  Principles and Practices of Secondary Education. New
  York: Ronald Press Company, 1951.
- \*\* Andrews, Francis M., and Leeder, Joseph A. <u>Guiding Junior</u>
  <u>High School Pupils in Music Experiences</u>. New York:
  <u>Prentice-Hall, Inc., 1953</u>.
  - \* Baldwin, Lillian. Music to Remember (Green, Crimson and Blue Books). Vols. I, II, III. New York: Silver, Burdett and Company, 1951.
  - \* Balet, Jan. What Makes an Orchestra. New York: Oxford University Press, 1951.
  - \* Bauer, Marion, and Peyser, Ethel. How Music Grew. New York: G. Putnam's Sons, 1939.
- \*\* Beattie, John W., McConathy, Osbourne, and Morgan, Russell V. Music in the Junior High School. New York: Silver, Burdett and Company, 1938.
  - \* Becker, Paul. The Story of the Orchestra. New York: W. W. Norton, 1936.
- \* Benn, Christopher. Mozart on the Stage. London: Ernest Benn, Ltd., 1947.
- \*\* Billett, Roy O. Fundamentals of Secondary School Teaching.
  Boston: Houghton, Mifflin Company, 1940.
  - \* Brewer, Harriet. Story Lives of Master Composers. New York: Frederick A. Stokes and Company, 1937.
  - \* Bridgman, William C., and Curtis, Louis Woodson. The American Singer. Book VII. New York: American Book Company, 1947.

#### ARA VEDOLISEE

- the unit method are indicated by two asterisks. Those refershoes to be used directly with the units are indicated by
- \*\* alberty, Harold. Reorganisher the High-School Curriculum.
- \*\* Anderson, Vermon E., Orie, Paul E., and Orohn, Militar T. Eddocklon. New York: Manual & Franklose of Sepandary Eddocklon. New York: Manual & Franklose (1951.
- \*\* Andrews, Francis M., and Leader, Joseph A. Guiding Junior \*\* Andrews School Paris Inc., 1953.
  - \* Baldard, Lillian, Munic to Namesber (Green, Crimson and Slue Books), Vols. I. II, 137. New York: Silver, Surfaces and Company, 1931.
  - \* Bales, Jan. what Malma an Orchostro. Hew York: Oxford
  - \* Bauer, Marion, and Peysor, Tchal. Now Music Orgy. Now
- Penette, John W., McConsthy, Osbourns, and Rorgan, Russell V. W. Music in the ductor High School. New Yorks, 511ver Burdste and Cempany, 1936.
  - \* Bosker; Fault. The Story of the Orchestra. Hew York: W.
  - " Form, Christopher, Maratt on the Fisce. Landon Eroust
  - \*\* Siliest, Now O. Pundamentale of Eccondary School Seating
    - \* Hrener, Harrick. Story Lives of Haster Company. 1937.
    - \* Buildwan; William C., and Ourits, Louis Woodson. The American Rook Wil. New York: American Rook Company, 1991.

- \* Burch, Gladys, and Wolcott, John. Famous Composers for Young People. New York: Dodd, Mead and Company, 1939.
- \*\* Burton, William H. The Guidance of Learning Activities.
  New York: D. Appleton-Century Company, 1944.
  - \* Caruso, Dorothy. Enrico Caruso, His Life and His Death. New York: Simon and Schuster, 1952.
  - \* Coletan, Satis N., and Jorgensen, Elin K. Christmas Carols From Many Countries. New York: G. Schirmer, Inc., 1934.
  - \* Cross, Milton. Complete Stories of the Great Operas. New York: Random House, 1952.
    - Crow, Lester D., and Crow, Alice. <u>Introduction to Edu-cation</u>. New York: American Book Company, 1947.
  - \* Daubney, Ulrich. Orchestral Wind Instruments. London: William Reeves, 1920.
  - \* Davenport, Marcia. Mozart. New York: Charles Scribner's Sons, 1947.
- \*\* De Young, Chris A. <u>Introduction to American Public Edu-cation</u>. New York: McGraw-Hill Book Company, 1950.
  - \* Dike, Helen. Stories from the Great Metropolitan Operas. New York: Random House, 1943.
- \*\* Douglass, Harl R. Education for Life Adjustment. New York: Ronald Press Company, 1950.
  - Douglass, Harl R., and Grieder, Calvin. American Public Education. New York: Ronald Press Company, 1948.
- \*\* Dykema, Peter W., and Cundiff, Hannah M. New School Music Handbook. Boston: C. C. Birchard Company, 1939.
  - \* Dykema, Peter W., Pitcher, Gladys, Stevens, David, and Vandervere, J. Lillian. Sing Out. Boston: C. C. Birchard Company, 1946.
    - Englehardt, Fred, and Owen, Alfred Victor. Secondary Education Principles and Practices. New York: D. Appleton-Century Company, 1937.
  - \* Freeman, Warren S., and Whittaker, Ruth W. Great Composers.
    New York: Abelard Company, 1952.

- - Terton, William H. The Deldones of Learning Antivition and Variation Company Company, 1944.
  - \* Dering all her state of the convert of the bastle of the bastle.
- \* Celetan, Satta H. , and Jorganasa, Mits K. Chilateas Carel Proc Many Congnituted, I was Torke U. Schirter, Inc.
- \* Cross Miles, Complete Stories of the Great Opens. New York: Mandon Bouce, 1950.
  - Over Betar D. and Crow, allas, Introduction to love

  - Davenport, Mahette, Davente, Davente Charles Seribner's
  - Sone, 19k7, Cherd A. Tather betton to wenterday rubito 2du-
  - \* Dilm , Melon, . George Crom the George Metronalitan Cocian.
    - Toughte . The Trees Condition 1950.
  - Bouglans, Mari R. , and drainer, Caluin, Santion Cont. State Content, 1988.
- - Parders Peter W. Pitcher, Cladys, Stavens David, and Sandaryers J. Lilitian. State Contain C. C. Sandaryers Contain C. C.
- Regionardt, Reed, und Owen, Aldred, Pictor, Secondary Edg-dation Principles and Prectices. New York: D. Apple-ton-Castury Company, 1937.

- Gehrkens, Karl W. Music in the Junior High School. Boston: C. C. Birchard Company, 1936.
- \* Geiringer, Karl. Musical Instruments. New York: Oxford University Press, 1945.
- \* Gibb, Robert W., and Morgan, Haydn M. Glee Club Music for Treble Voices. Boston: C. C. Birchard Company, 1939.
- \* Glenn, Mabelle, Leavitt, Helen S., and Rebmann, Victor L. F. Sing Along. Boston: Ginn and Company, 1941.
- \*\* Gruhn, William T., and Douglass, Harl R. The Modern Junior High School. New York: Ronald Press Company, 1947.
- \*\* Gwynn, J. Minor. Curriculum Principles and Social Trends. New York: The Macmillan Company, 1943.
  - \* Hartshorn, William C., and Leavitt, Helen S. Prelude.
    Boston: Ginn and Company, 1940.
  - \* Hartshorn, William C., and Leavitt, Helen S. Progress.
    Boston: Ginn and Company, 1940.
  - \* Heller, Ruth. Christmas: Its Carols, Customs and Legends. Chicago: Hall and McCreary Company, 1948.
  - \* Hughes, Rupert, Taylor, Dennis, and Kerr, Russell. Music Lover's Encyclopedia. Garden City, New York: Garden City Books, 1950.
  - \* Huntington, Harriet. Tune Up. Garden City, New York: Doubleday, Doran and Company, 1942.
  - \* Kinscella, Hazel Gertrude. <u>History Sings</u>. New York: University Publishing Company, 1910.
  - \* Kinscella, Hazel Gertrude. Music and Romance. Camden, New Jersey: RCA Manufacturing Company, Inc., Educational Division, 1941.
  - \* Kinscella, Hazel Gertrude. Tales of Olden Days. New York: The University Press, 1930.
  - \* Kramme, Forstein O. The Christmas Carolers' Book in Song and Story. Chicago: Hall and McCreary Company, 1935.
- \*\* Krone, Beatrice Perham. Music in the New School. Chicago: Neil A. Kjos Music Company, 1947.

- dendend, Seri W. . Mario to She Junio Wish School. | 20s-
- \* Determone, Mark Took Took The Took Took Carlotte
- \* dinh, Reberts N. and Mergen, Hayda M. Glee Gleb Music for Tolly. Tollows O. C. Sirebard Company, 1939.
  - \* Glern, Mabelds, Leavitt, Moles, S., and February, Victors,
- oruhn, William T., and Encyless, Sarl S. The Modern Junjor
  - " Guyran J. Elmor. Curriculos Principles and Social Trends.
    - \* Hartestorn . S neles . Street Bos . . D mailth . orosavas . Doctors . D ton and Company, 1940.
    - \* Hartehern; William C., and heaving, Helen S., Pronvice Boaten; Oinn and Gregeny, 1940.
  - \* Heller, Buth, Christian live Carela, Curthmanne, Locunds. Chicagos and Locunds.
  - \* Bughes, Rupaut, Taylot, Demnis, and Merr, Humsell, World Lover's Encyclopedia, Carden City, New York: Carden City Danks, 1980.
    - Huntington, Harwist, Tune Up. Carden City, New York:
    - \* Kinsontla, district Vertryde, History Sings, New Yorks
    - \* Minecella, Manea Querentale. Addito his dominio. Caston. Manufacturing Coopens, Inc., Eco-
      - \* Kinecolle, Marel Gerbrude. Teles of Olden Days. Hew
  - \* Erewes, Perstein O. The Christana Carolors' Sook in home .
- es Erons, Seatrice Perhas, Santo in the New School. Chicago,

- \*\* Krug, Edward A. <u>Curriculum Planning</u>. New York: Harper and Brothers, 1950.
  - \* Lacey, Marion. Picture Book of Musical Instruments. New York: Lothrop, Lee and Shepard Company, 1942.
  - \* La Prade, Ernest. Alice in Orchestralia. New York: Doubleday, Doran and Company, 1949.
  - \* McConathy, Osbourne, Morgan, Russell V., Mursell, James L., Bartholomew, Marshall, Bray, Mabel E., Birge, Edward Bailey, and Miessner, W. Otto. World Music Horizons. New York: Silver, Burdett and Company, 1951.
  - \* McGehee, Thomasine C. People and Music. New York: Allyn and Bacon, 1931.
  - \* McKinney, Lawrence. People of Note. New York: E. P. Dutton and Company, 1940.
  - \* Montagu, Nathan. The Orchestra and How to Listen to It. New York: E. P. Dutton and Company, 1917.
  - \* Mueller, John K. The American Symphony Orchestra. Bloomington, Indiana: The Indiana University Press, 1951.
- \*\* Mursell, James L. Education for American Democracy. New York: W. W. Norton and Company, 1943.
  - Mursell, James L. Education for Mental Growth. Boston: Ginn and Company, 1948.
  - Mursell, James L., and Glenn, Mabelle. The Psychology of School Music Teaching. New York: Silver, Burdett and Company, 1931.
  - \* Newman, Ernest. Stories of the Great Operas. Garden City, New York: Garden City Publishing Company, 1930.
  - \* Nisenson, Samuel, and Parker, Alfred. Minute Biographies. New York: Grossett and Dunlap, 1931.
    - Noar, Gertrude. The Junior High School Today and Tomorrow. New York: Prentice-Hall, Inc., 1953.
- \*\* Nordholm, Harriet, and Bakewell, Ruth V. Keys to Teaching

  Junior High School Music. Minneapolis, Minn.: Paul A.

  Schmitt Music Company, 1953.

Toogram, spinkt with inspired the training of Tedest line and the first line of the first line \* La Brade, Bleest, -014os in Oreluxialita, Test Rocks house \* McConsthy, Address Street V. Street L. Stree McGobed, Thomastan C. Popule and Namic. Hursel Man 1992 Hopen and Hall Street Man 1992 How York: Allynn and Indiana. Hopen and Hall Street Man 1992 Hopen and Hall S Cine and Company, Towards, America, America, Alexander, Marchard, Wiserson, Sames, Land Farker, Alfred. Minge Eleganghies. Nost Chartest Time to tot High Sobot Today and Donate Trail of live and state an

- \* O'Connell, Charles. The Victor Book of the Symphony. New York: Simon and Schuster, 1948.
- \*\* Pitts, Lilla Belle. Music Integration in the Junior High School. Boston: C. C. Birchard Company, 1936.
  - Pitts, Lilla Belle. The Music Curriculum in a Changing World. New York: Silver, Burdett and Company, 1944.
  - \* Pitts, Lilla Belle, Glenn, Mabelle, Waters, Lorrain E., and Wersen, Louis G. Singing Juniors. Boston: Ginn and Company, 1951.
  - \* Porter, Evelyn. The Story of Music. New York: Philosophical Library, 1951.
  - \* Posell, Elsa Z. This Is An Orchestra. Boston: Houghton, Mifflin and Company, 1950.
    - Rivlin, Harry N. <u>Teaching Adolescents in Secondary Schools</u>. New York: Appleton-Century-Crofts Company, Inc., 1948.
    - Rosenwald, Hans. New Handbook of Music History. New York: Wilcox and Follet, 1950.
  - \* Schwimmer, Franciska. Great Musicians as Children. New York: Doubleday, Doran and Company, 1929.
  - \* The Instruments of the Orchestra. Chicago: Scott Radio Laboratories, 1948.
  - \* Shore, Bernard. The Orchestra Speaks. New York: Longmans, Green and Company, 1938.
  - \* Siegmeister, Elie. The Music Lover's Handbook. New York: William Morrow and Company, 1943.
  - \* Singleton, Esther. The Orchestra and its Instruments. New York: The Symphony Society of New York, 1917.
  - \* Smith, Harold. The Instruments of the Orchestra by Sight, Sound and Story (revised by Frederich Schneider).

    Camden, New Jersey: RCA Manufacturing Company, Educational Department, 1937.
- \*\* Smith, Maurice N., Standley, L. L., and Hughes, Cecil L.

  Junior High School Education. New York: McGraw-Hill
  Book Company, 1942.

SELECTION OF THE PROPERTY OF T BERNARD AND STREET AND STREET PRINCIPLE CONTROLLED BY THE PRINCIPLE OF cold charge the test and the te State Land Control of Land Con THE PARTY OF THE P - Alegan Same Company of Control Same Company of the Control Same Cont Smith, Maurice H., Standley, L. I., and Buggers, Ordill C.
Junior Stem School Education, Hew York: McGrew-Hill
Book Coupery, 1942.

- \* Spaeth, Sigmund. At Home with Music. New York: Doubleday, Doran and Company, 1946.
- \* Stoeving, Paul. The Story of the Violin. New York: Charles Scribner's Sons, 1904.
- \* Weiser, Francis X. The Christmas Book. New York: Harcourt, Brace and Company, 1952.
- \* Wheeler, Benson, and Purdy, Claire Lee. My Brother Was Mozart. New York: Henry Holt and Company, 1946.
- \* Wheeler, Opal, and Deucher, Sybil. Mozart, the Wonder Boy. New York: E. P. Dutton and Company, 1943.
- \*\* Williams, L. A. Secondary Schools for American Youth. New York: American Book Company, 1948.
- \*\* Wrinkle, William L. The New High School in the Making. New York: American Book Company, 1938.

#### B. PUBLICATIONS OF LEARNED ORGANIZATIONS

Educational Policies' Commission. "Education for All American Youth." Washington, D.C.: National Education Association, 1944.

#### C. OTHER MATERIALS: LEAFLETS

Irving, Washington. Old Christmas in Merry England.
Mount Vernon, New York: Peter Pauper Press, 1953.

Keyboard Junior, 1396 Chapel Street, New Haven 11, Connecticut (December, 1951). 501

Capacity, Digamed, At Home with Smale, New Yorks Doubleday,

"Riceving, Pagl. The Story of the Vielin. See Yearst Charles Sortibner's Sons, 1908,

PROPERTY AND GEORGEST AND MAN PORTY MAN PORTY . THE PROPERTY AND PORTY . THE PROPERTY . THE PROP

The trace of the total state of the trace of

A streets, Deal, and tollcher, Sypil, Morart, the Wowder,

Atuet machine de la companya de la contrata del contrata de la contrata de la contrata del contrata de la contrata del la contrata de la contrata del la contrata de la con

THE RESERVE AND ADDRESS OF THE PARTY OF THE

PROTESTANDA COMPANY OF CHOSTADLISON

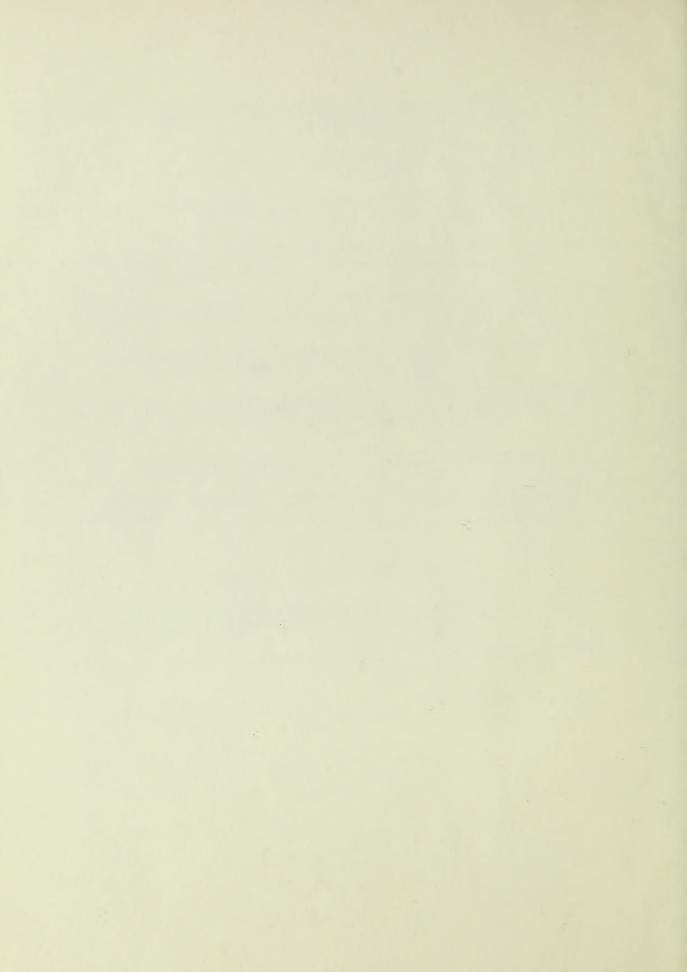
til too to remain the transfer of the transfer the transfer to the transfer to

CONTRACT - STATISTAN SCREET.

Sentent verent rever party forms to be found from the control forms.

Terrored Cunter, 1991 Street, Hew Haves 11, Con-









BOSTON UNIVERSITY 1 1719 02544 5802

B. U. Libraries
Not to be
taken from this room

